

**UNIVERSITY OF EDUCATION, WINNEBA**

**THE STRUCTURE, STYLE AND THEMES IN MANYA KROBO WORK**

**SONGS**



**EMMANUEL BATSA AMBASAKI**

**MASTER OF PHILOSOPHY**

**2019**

**UNIVERSITY OF EDUCATION, WINNEBA**

**THE STRUCTURE, STYLE AND THEMES IN MANYA KROBO WORK  
SONGS**

**EMMANUEL BATSA AMBASAKI**

**(8150260011)**

Thesis in the Department of Ga-Dangme Education, Faculty of Ghanaian Languages  
Education, Submitted to the School of Research and Graduate Studies,  
in partial fulfilment

of the requirements for the award of degree Master of Philosophy  
Ghanaian Language (Dangme)  
in the University of Education, Winneba

**2019**

## DECLARATION

### STUDENT'S DECLARATION

I, EMMANUEL BATSA AMBASAKI, hereby declare that this thesis is the result of my own original research work and that part of it has been submitted, either in part or whole, for another degree elsewhere.

SIGNATURE: .....

DATE: .....

### SUPERVISOR'S DECLARATION

We hereby declare that the preparation and presentation of the thesis were supervised in accordance with the guidelines on the supervision of thesis laid down by the University of Education, Winneba.

#### NAMES OF SUPERVISORS

1. DR. REGINA O. CAESAR

SIGNATURE: .....

DATE: .....

2. DR. YVONNE A. A. OLLENNU

SIGNATURE: .....

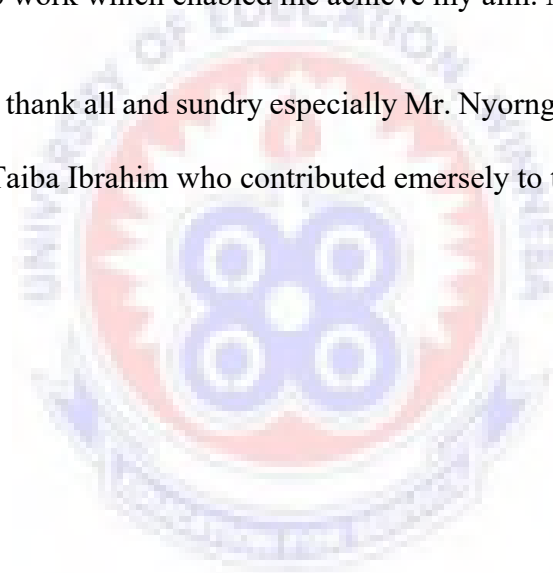
DATE: .....

## ACKNOWLEDGEMENT

I thank the Almighty God for taking me through this programme successfully. I am also profoundly grateful to Dr. Regina O. Caesar and Dr. Yvonne A. A. Ollenu of the Ga-Dangme Department of University of Education, Winneba, Ajumako Campus for being my supervisors in this work. I am greatly indebted to them for making time out of their heavy schedules to correct my mistakes and making suggestions to improve this work.

My profound gratitude and sincere appreciation go to all the lecturers at the Faculty of Ghanaian Languages, University of Education, Ajumako campus, for their hardwork and dedication to work which enabled me achieve my aim. May God richly bless you.

Finally, I wish to thank all and sundry especially Mr. Nyornmor, Stephen John Jnr and Miss Rahimatu Taiba Ibrahim who contributed emersely to the success of this thesis.



## **DEDICATION**

I dedicate this work to my wife and my family and to all the descendants of Piengwa Sokwenya of Manya Krobo.



## TABLE OF CONTENTS

<b>Contents</b>	<b>Page</b>
Declaration	ii
Acknowledgement	iii
Dedication	iv
Table of Content	v
List of table	ix
Abstract	x

### CHAPTER ONE

#### THE GENERAL OVERVIEW OF THE THESIS

1.0	Introduction	1
1.1	Background to the Study	1
1.2	The Geographical Location of the People of Dangme	3
1.3	The Dangme People and their Occupations	4
1.4	Statement of the Problem	5
1.5	Objectives of the Study	6
1.6	Research Questions	6
1.7	Significance of the Study	7
1.8	Delimitation	7
1.9	Limitations	7
1.10	Organization of the Study	8

### CHAPTER TWO

#### LITERATURE REVIEW

2.0.	Introduction	9
------	--------------	---

2.1	What is a song?	9
2.2	Lyric of the song	13
2.3	Style, Structure and Themes of Work Songs	15
2.4	American and African work songs	23
2.5	Ghanaian work songs	28
2.6	Summary	31

### **CHAPTER THREE**

#### **METHODOLOGY**

3.0	Introduction	32
3.1	Research Design	32
3.2	Sampled Population	32
3.3	Data Collection Procedures	34
3.4	Instruments for Data Collection	35
3.5	Data Analysis Procedures	35
3.6	Summary	35

### **CHAPTER FOUR**

#### **DATA ANALYSIS**

4.0	Introduction	37
4.1	Song Text 1- 40	37
4.1.1	Song Text 1	37
4.1.2	Song Text 2	39
4.1.3	Song Text 3	41
4.1.4	Song Text 4	43

4.1.5	Song Text 5	45
4.1.6	Song Text 6	47
4.1.7	Song Text 7	48
4.1.8	Song Text 8	49
4.1.9	Song Text 9	49
4.1.10	Song Text 10	51
4.1.11	Song Text 11	52
4.1.12	Song Text 12	53
4.1.13	Song Text 13	56
4.1.14	Song Text 14	58
4.1.15	Song Text 15	60
4.1.16	Song Text 16	62
4.1.17	Song Text 17	64
4.1.18	Song Text 18	66
4.1.19	Song Text 19	67
4.1.20	Song Text 20	69
4.1.21	Song Text 21	71
4.1.22	Song Text 22	72
4.1.23	Song Text 23	73
4.1.24	Song Text 24	75
4.1.25	Song Text 25	76
4.1.26	Song Text 26	78
4.1.27	Song Text 27	79
4.1.28	Song Text 28	80
4.1.29	Song Text 29	82



4.1.30 Song Text 30	84
4.1.31 Song Text 31	85
4.1.32 Song Text 32	87
4.1.33 Song Text 33	88
4.1.34 Song Text 34	90
4.1.35 Song Text 35	91
4.1.36 Song Text 36	92
4.1.37 Song Text 37	93
4.1.38 Song Text 38	94
4.1.39 Song Text 39	96
4.1.40 Song Text 40	96
14.2.0 Conclusion	97

## **CHAPTER FIVE**

### **SUMMARY OF FINDINGS, CONCLUSION AND RECOMMENDATIONS**

5.0 Introduction	99
5.1 Summary	99
5.2 Findings	99
5.3 Conclusion	101
5.4 Recommendations	101
References	102
Appendix	106

## LIST OF TABLES

LIST	Page
Information on informants	33



## ABSTRACT

This thesis examines structure, style and themes in Manya Krobo work songs. The structure, style and theme of work songs used among the people of Manya Krobo have not been investigated as done for other languages. The research discussed the aesthetic values of these work songs among the people of Manya Krobo. Primary data were used for the analysis. The data collection was done through recording and personal consultation through observation. The study has revealed various and varied embedded themes in the work songs that make reference to the history, religion, culture as well as the harmonies and tensions within the Manya Krobo society from which these songs were drawn. The research draws the attention of Manya Krobo people to the in-depth knowledge of work songs for them to appreciate and understand the aesthetic values embedded in their work songs. Finally, this work will add up to the few existing literature and serve as a source material to both students and teachers of not only the Manya Krobo people but also to the whole Dangme land.



## **CHAPTER ONE**

### **GENERAL OVERVIEW OF THE HESIS**

#### **1.0. Introduction**

This thesis examines the structure, the style and the themes in some work songs used by the Krobo people in the Eastern Region of Ghana. A work song is a piece of music closely connected to a form of work, either sung while conducting a task, usually to coordinate timing or a song linked to a task which might be a connected narrative, description or protest song (Nyumuah 1998). These work songs have literary devices such as proverbs, aphorism, sarcasm, repetition, euphemisms and allegory. They also contain wellerism among others.

Song, as an element of oral literature, preserves the language of a group of people. It contains the beliefs and tradition of a group of people. Though some works have been done on work songs in Dangme by Huber (1963) and Nyumuah (1998), but the structure, style, and the themes have not been researched into. The researcher therefore found it relevant to investigate the structure, the style and the themes of some of these work songs in Dangme to fill in the gap in the literature.

#### **1.1 Background to the study**

According to Nketia (1974:16) song, not only in Africa, but in the entire world has become so complex in the modern world. In Africa, song contains different aspects of culture and tradition, besides it provides some sort of synergy between the old and new generation cultural practices. Although the advent of technology and industrial activities foster into Africa a new trend of culture, the experience and creative ways of the African continent that shape and mould their ways of life are still in existence in most African cultural settings.

In Ghana, traditional songs may be described as the aggregate of musical expressions in which linguistics, ethics, tribal or clan groups specialized in the pre – European era and which have continued to be identified with institutions that have survived the impact of recent forces of acculturation. He adds that it is by no means homogenous in form or content, for the past, each ethnic or tribal group maintained a distinctive tradition of its own in respect of the tonal material, the type and range of instruments, forms and repertoire. He explains further that in the past, these songs are mainly shared by people of common culture, common social life, and common musical heritage by the traditions of the people (Nketia 1970:21).

Huber (1963) made a statement about singing among the Krobos. To him, the Krobo sing any time of their wakeful life, except at meals. He went ahead to cite a few occasions when the Krobo will sing. For instance, they sing during marriage and naming ceremonies, funerals and during work. It is therefore not surprising to find the Krobo singing while at work. Women may use songs to advertise their wares to attract customers or diffuse boredom. Men may use songs to drive, co-ordinate and synchronize the energy of work force during the performance of some work involving exertion of physical energy. For example, during communal pounding of palm nut for extraction of palm oil at Terhe, men sing to co-ordinate and synchronize the energy at work. Work songs are one of the traditional songs that build up social life of the people of Ghana. These songs are full of aesthetic values that do not only soothe workers psychological and physical being to work more but also to create some avenues for entertainment purposes. But in recent times, these songs are rare due to rapid changes in the political, economic and social lives of the people of Ghana.

The Dangme people like any other traditional communities in Ghana, has grown to embrace the majority of western musical culture, leaving the rich traditional practice of

song which work songs are not excluded. It is in the light of this that the researcher sought to explore aspects of the Manya Krobo work songs, their structure, style and themes.

## **1.2 The geographical location of the people of Dangme**

According to Puplampu (1953), before the Dangme people crossed the Volta River to their present locations, they settled at a place called Huatsi for a very long time and later at Lorlorvor before their dispersion. Apart from the actual Dangme speaking areas (Coastal: Ada, Nungo, Gbugblaa (Prampram), Kpone, Inland: Yilo Krobo, Manya Krobo, Shai/Se and Osudoku, speakers are found in large numbers in other regions in Ghana. Examples include Agotime – Kpetoe, Agortsom and some towns in the Adaklu Anyigba district of the Volta Region. Though these people speak Dangme, they have shifted to the use of Ewe as their first language and the language of study in the basic schools (Ameka & Dakubu 2008).

Dakubu 1987:1-2) “They can also be found in other regions of Ghana in large numbers especially in the Central, Western and Ashanti Regions as farmers or smaller numbers as salary workers” There are some Dangme speaking communities found in Essen Zogbedji, in the Circle du Tsevie, Togo. (Dakubu 1987:1). The Dangme land, as described by Puplampu (1953) indicates that the Volta River forms the eastern boundary, starting from Azizanya, where the Volta River enters the Atlantic Ocean, about eighty kilometers westwards along the coast is Kpone. Between Kpone and Tema lies the Chemu Lagoon. This lagoon and the gullies that lead into it form the boundary along the coast between Dangme and Ga lands. The boundary goes northwards to the Akuapim Hills. Bawaleshi, some five kilometres southwards of Dodowa is the last Dangme town nearest to both Akuapim and the Ga boundaries. From a point north of

Bawaleshi, Dangme land is bonded on the north by a line running along the southern most ridges and slopes of the Akuapim hills eastwards as far as the Akorle stream. At the stream, boundary turns northwards and follows the stream into the valleys between the mountains passing a few miles east of Koforidua far into the Akim forest. Then it turns eastwards again along the Akrum and Afram rivers to Aframsso at the mouth of the Prampram, where it enters the Afram and southwards to a point a few miles west of the Volta river to Aveyime. There it turns slightly inland along a line of fresh water lagoons to the Angor creek leaving the Ewe speakers of the Tongu Confederation between it and the Volta. From the Angor to the sea, the boundary line again runs along the Volta, so that all the large islands in the Volta Delta are on the Dangme side. As the Volta River enters the sea at Azizanya, it forms the boundary between Dangme land and the Ewe land.

### **1.3 The Dangme people and their occupations**

Dangme belongs to the Kwa group of languages. The Dangme people are situated in part of the Eastern Region and part of the Greater Accra Region of Ghana. They consist of eight dialectical groups. These are Ada, Ningo, Gbugblaa (Prampram), Kpone, Yilo Krobo, Manya Krobo, Shai/Sɛ and Osudoku. But recently, some scholars in the likes of Ameka and Dakubu (2008) expound that patches of the Dangme speakers are found in Togo-Nyetoe and Gatsi. History has it that these ethnic groups migrated from Samj, a town between two rivers, Tigris and Kporla in the Abeokuta State in Nigeria. They are people who do not play with work because the source of their livelihood and joy comes from the works they do. After they had settled at their present abode, they involved themselves in different forms of work such as farming, fishing, hunting,

herding, poultry, weaving and blacksmithing. Others were goldsmithing or forging, oil preparation, palm wine tapping and distillation, trading and bead making among others.

Work songs have been one of the major tools that aid them in their vigorous and laboured occupations. They are passed down from generation to generation. Anthropological evidence suggests that, all agrarian societies tend to have work songs (Nyumuah 1998:18). Work songs motivate the individuals or cooperate bodies to work on. Although it is not as prevalent as they were before, these songs remain a strong testament of how music is used in their daily lives. Especially during the time when working conditions were often horrid, these songs became a source of strength for hardworking labourers to fortify them for high efficiency.

Farming is the major occupation of the Krobo. In fact, there are only few Krobo who do not have their own crop farms. Others along the River Volta fish in addition to farming. Just a few are involved in hunting, rearing of animals, and in the craft industry. It must be noted, however, that these occupations mentioned are quite strenuous and stressful. An attempt was made to find an antidote to ease the strain and that brought about the issue of work songs among the people of Manya Krobo.

#### **1.4 Statement of the Problem**

Most of the occupations of the Dangme people demand some accompaniment of songs to invigorate them with new strength for effective productivity. These songs contain literary devices, themes and have structures which appeal to the emotions of the workers to work harder. The youth of today however, not being schooled do not know that there is style and themes of work songs used by the people of Manya Krobo. That is, they do not know the structure and the in-depth meaning of the songs neither



do they appreciate the literary devices and the values they contain. Aborchie (2013). Some few investigations have been done on some songs in Dangme, for example, Aborchie (2013) investigated the literary messages of the Kpatsa songs as a genre. He also explores the philosophical ideas hidden in the messages the songs convey to the people. He examined the figurative expressions used in these Kpatsa songs and analysed the songs according to themes, which include persuasion, tolerance, love, mockery, assistance, protection, unity, dishonesty and origin.

Nomo (2016) looked at qualitative study of Klama songs. He also looked at the style, literary devices and meanings of the Klama songs. He also examined the cultural aspect of the messages the Klama songs convey to the Dangme people as well as the general public. Dautey (2016) also examined the pragmatic meanings expressed in different types of speech acts in Klama songs but not much research has been done on songs among the Dangme people. This thesis is meant to fill the gap of using the esthetic theory to discuss the structure, style, and themes of work songs of the people of Manya Krobo to add on to the existing literature of Dangme work songs.

### **1.5 Objectives of the Study**

The study seeks to achieve the following objectives:

- Examine the structure of Manya Krobo work songs.
- Discuss the themes of work songs used among the people of Manya Krobo.
- Identify the style employed in Manya Krobo work songs.

### **1.6 Research Questions**

The research is guided by the following questions:

- What forms do the structure of Manya Krobo work songs take?

- What are the themes of work songs used among the people of Manya Krobo?
- What style is employed in Manya Krobo work songs?

### **1.7 Significance of the Study**

The findings of the research will draw the attention of the Dangme people to the structure of the Manya Krobo work songs. It will also help them to appreciate and understand the style, aesthetic values of work songs and then the in-depth meaning of the themes of the work songs among the people of Manya Krobo. There is little literature on literary devices on songs in particular and the Dangme language in general so this will add to the few existing ones. In addition, it will serve as a resource material to both students and teachers.

### **1.8 Delimitation**

The Dangme ethnic group comprises eight dialects. These include Ada, Ningo, Gbugblaa/Prampram, Kpone, Shai/Se, Osudoku, Yilo Krobo and Manya Krobo. Though, work songs are also used at the coastal areas as popular traditional music, this study is however, limited to only the working songs used by the people of Manya Krobo. The researcher has chosen only Manya Krobo with the reason that he comes from that area, and so this study could have been extended to cover the entire Dangme land but time constraints and the population size of the people of Dangme, compelled him to concentrate only on songs of the Manya Krobo Municipality.

### **1.9 Limitation**

The attempt to conduct a very zealous and intensive study is limited by the following impediments among others: financial constraint, unpreparedness of respondents to

divulge information and time constraint. The above factors notwithstanding, much courage was marshaled to establish a good rapport with the respondents and also to manage the limited financial resources and time to obtain substantial sample size for validation and generalization.

### **1.10 Organisation of the study**

The study is structured under five chapters. Chapter one deals with the background of the study, brief information about the Dangme people and their occupation, statement of the problem, objectives of the study, research questions, significance of the study, scope of the study and organization of the study. The second chapter which is the literature review discusses various literature related to the study.

Chapter three looks at the methodology adopted for the study. The chapter discusses the research design, population, sample and sampling technique, research instruments and data analysis procedure. Chapter four analyses the data and discusses the findings of the study. The final chapter, which is chapter five, presents the summary, findings, conclusions and recommendations for future study.

## CHAPTER TWO

### REVIEW OF RELATED LITERATURE

#### 2.0. Introduction

This chapter takes a look at various literatures related to the topic under study and reviews them. It is reviewed under the following definition of work songs, lyrics song, the structure and themes of work songs. The review focusses on American and African work songs and finally Ghanaian work songs is presente.

#### 2.1 What is a song?

Palmer (1965) defines song as “the art of combining sounds or tones for reproduction by voice or by various kinds of musical instruments in rhythmical, melodic and harmonic form so as to effect emotions”. Judson (1979) also defines music as sounds made by voices or instruments arranged in a way that is pleasant to listen to. It can be deduced from the views exposed by Nketiah (1962) that song is virtually part and parcel of African life and it is not in the preserve of public occasions alone but private individuals make song for their own amusement, for relief of boredom and as an occupational activity.

Nyumuah (1998:19) posits that in most African songs, the singers are divided into groups. The first group is usually made up of one person known as cantor, while the rest of the singers from the second group is known as chorus. The cantor leads the singing whilst the chorus sings after him or her. What the cantor sings is referred to as the call whilst the part the chorus sings is known as the response. Call and response structure take various forms. In one form, the chorus repeats exactly what the cantor sings. In another form, the chorus sings a type of refrain to what the cantor sings. That is the solo or the call, by itself usually sounds incomplete and creates some kind of

suspense, rather like question awaiting an answer. However, within this basic antiphonal character, exists other variations. Most of the times, work songs are meant for group singing, however, there are at times when individuals can also sing on their own when hawking. The dominant structure is the call and response format when it is sang in a group.

According to Banks (1996), a song is an art of sound that expresses ideas and emotions in significant forms through the elements of rhythms, melody, harmony and colour. We can deduce from the above definitions that a song can be provided through voices or with instruments or a combination of both. In other words, it takes both human and non-human efforts to produce any musical piece.

A song may be performed with or without accompaniment. Songs are the oldest form of music (Palmer 1965), and have been found in all cultures. Tracing the history of songs, Millbower (2000), says the earliest surviving songs are Latin pieces dating from decades long. These songs were traditional folk songs with mono-phonic style-that is a style with only one part. It further went on to say that between the 1100s and the 1400s, poets and singers called minnesingers and master singers in Germany, troubadours and traversers in France composed work songs called art songs. Their songs glorified romantic love and heroic deeds. Again, he says that in the 1400s, composers began writing polyphonic songs with two or more parts. According to Millbower (2000), quoted from Blackings (1987), the oldest written popular songs, Latin songs from the eleventh and twelfth centuries BC, revolve around themes which remain popular up to these days namely: wine, women and satire. He opines that song might have come due to the need of man to communicate to God or gods; singing for healing, good fortunes

of thanksgiving. For instance, the Greeks see song as having a divine being invented by their gods' miracles and that it penetrates the soul.

Fagarlind and Saha (1989), assert that song can affect people's action in a variety of ways. They further posit that song can affect people to perform acts with kindness; however, it also has negative effects and at times, can lead to violence. It can be established from the above definition that, a song has a dual influence on societies. It affects people by shaping their way of thinking and then it unveils secret things that people have done in communities and brings them to light for people to criticize.

Arne (2008) posits that in the global economy, creativity is very essential. Today's workers need more than just skills and knowledge to be productive and innovative participants. He continues to explain that creative experiences are part of the daily work life of engineers, business managers and hundreds of other professional. He remarked further that, "To succeed today and in the future, America's children will need to be innovative, resourceful and imaginative". This is so in the sense that some work songs are in existence and workers sing while working and others too through innovation and imagination compose some at the spur of moment to boost the work in action. These assertions portray clearly that a song plays a major role in national development and reconstruction and must therefore be given the utmost attention it deserves.

In Krobo land for instance, it is not uncommon at all to see farmers singing work songs joyfully on their farms whiles working. Cory (1969) contends that, in some places in Northern Ghana and Hausa land in Nigeria, a market day is a social occasion and that one may come across bands of musicians performing for their own enjoyments and for the amusement of other people for money. He continues to posit that Dagbani praise singers and drummers are always busy on market days. They position themselves at

vantage points or move from one end of the market to the other accosting people by drumming and singing their praise names in return for gifts or money. He suggests that when communal labour is organized for cutting down bush, for sowing, harvesting or for building, one may find musicians in attendance. The workers singing while they work. In alluding to the opinion of Mendonsa (2001), it can be established that it is a common practice to hear songs sung during various domestic activities such as cooking, washing, pounding among others in most Ghanaian societies and which is not an exception to what happens among the Krobo people. It must be emphasized that work songs of the Dangme people and for that matter of Krobos could perfectly be situated in the context of the foregone literature and the same does occur everywhere.

According to Nyumuah (1998), the Krobo people engage in some occupations to make them have meaningful lives. Some of the occupations which they contribute to do are agriculture, (cultivation of food crops and rearing of animals), hunting, pot making, making of brooms, basket weaving and blacksmithing. The rest are goldsmithing, oil preparation, building, tapping of palm wine (distilling), trading and bead making. He emphasizes that work songs of the Dangme people for that matter of Krobo could perfectly be situated in the same context. According to Agawu K. (1995) the Dagombas or the Dagbon communities in the Northern Region of Ghana also have work songs which are similar to that of the Krobo people. Their work songs are based on their cultures and the aesthetic conceptualization of traditional Africa songs and the structure of African rhythms. Records of work songs are roughly as old as historical records, and anthropological evidence suggests that all agrarian societies tend to have them. Most modern commentators on work songs have included both songs sung while working as well as songs about work, since the two categories are seen as interconnected. Cohen and Wells (1982) divides work songs into domestic, agricultural or pastoral, sea-

shanties, African American work songs, songs and chants of direction and street cries. Nketia (1963a), further divided agricultural and pastorals songs into hunting, cultivation and herding songs, and highlighted the industrial or proto-industrial song of the cloth workers, factory workers, seamen, lumberjacks, cowboys and miners. He also added prisoner songs and modern work songs.

## **2.2 Lyrics of a song**

Lyrics, according to Rickard (1988) are derived from the Greek word *lyrikos* meaning singing from the lyre. He further suggests that lyrics are a set of words that make up a song. Chambers (2012) also defines lyrics as the expression of a person's personal feelings and thoughts and it is normally connected to singing. The meaning of lyric can be explicit or implicit; some lyrics are abstract, almost unintelligible and in such cases, their explication emphasizes form, articulation, meter and symmetry of expression. He claims further that lyrics express personal feelings; relating to poetry that often has a musical quality, which expresses personal emotions or thoughts.

Nyumuah (1998), suggests that man is ontologically, an expressive being and both his actions and reactions consequently portray his mode of life and living.

It can be deduced from the foregone postulations that lyrics play a major role in songs and have the capacity to portray the meaning of traditional songs in general and work songs in particular.

According to Adjaye (1999), where there is a song, there are sometimes words in the form of lyrics. These words have had an effect on society and these have included rhetoric, fantasy, appropriation and participation. He goes on to establish that in some



cultures like the Afro-American, the rhetoric found in the lyrics of rap songs has been an elevating force in status for some members of the community.

In contributing to the debate on lyrics of songs, Chambers (2012) suggests that at times, the words in songs have been totally misinterpreted by people other than their writers. He cited the situation where for instance, Walter Mondale and Ronald Reagan use Bruce Springsteen's 'Born in the United States of America (USA)' as a way to convey patriotism. First and foremost, songsters claimed that in reality, the words in the song were meant to criticise the betrayal of American values. It could be deduced from the foregone assertions that participation is the final way in which lyrics have played an impacting role in music.

Huber (1963), posits that the contextual meaning of work songs portrays various historical facts and events. Mankoe (2001) emphasizes that the importance of lyrics is the context. The singers are laughed at because their songs meant something to the listeners. This meaning is always stressed by the song lovers as decisive reason for choosing this or that as their favourite. The scanty knowledge of the content of song texts of African popular songs has hitherto prevented full appreciation of the value of this artistic product.

Ardener (1992) in examining the role of lyrics in songs, claims that a song creates the platform of a cultural voice for minorities in society. He suggests that minorities have found a voice for their culture and an outlet for their frustrations in song, as so many others demographics of all kinds have been able to do so. He cited the Gypsies of Asian origin for instance, who have been persecuted in many countries, but one of the songs they constantly enjoy which has always been able to give them an outlet for their grievances. From the Ardener's examples and illustration, one can clearly see that a

song has really such a strong power to release tension from the people in the society. He concludes that, a song has also been used by the Gypsies as a way of giving themselves an identity.

### **2.3 Structure, style and themes of work songs**

Songs generally have structure, styles, themes, literary devices among others that make them appeal to the emotions of the singers and listeners. Work songs also have similar components that help the workers in the performance of their work.

Teye-Gaga (1985) explains that work songs have values which form part of conception of particular musical types and their component items and which may be realized and expressed in performances. He goes further to suggest that there are some compensatory factors which may enhance the appeal of music. In verbal music, there is a verbal text, which may provide an added source of pleasure. He maintains that indeed in some songs, the main center of interest appears to be the text rather than the tune, whereas in others, it is the other way round, the words being of no consequence whatever. Deducing from the above assertions is the view that, artistic values denote all the components of music and dance that convey meaning to audience.

When we talk of the artistic values we are talking about the structure of the song, the rhythm, the literary devices used, the themes they convey, the rhyming scheme, the nouns, the verbs, the adjectives and the adverbs used in the song. These artistic nature of the work songs give out the mental picture of the nature of the work the workers are doing and it propels them to speed up the work. According to Frost (1996), the style of work, songs are lyrical, narrative and dramatic. They are lyrical in the sense that they are written in couplets, tercet, quatrains, quintet, or sestets. These means they can be

written in two, three, four, five or six line stanzas (Soyinka, 1976). They could be narratives written in blank verses or continuous verses. He goes on to say that most at times they can be rhythmic or they are full of styles. They enable the reader to move from one place to the end. They are also seasoned with different literary devices such as repetition, simile, alliteration, metaphor, personification and many others. For themes of work songs, Orwell (1974) has this to say, work songs are full of love, unity, handwork, praise, energy, happiness, encouragement and honesty

Every song therefore has a reason for its composition. According to Nomo (2016), style in everyday use is a particular way of doing, designing or producing something, especially one that is typical of a particular place, period of time or group of people. It is a way of behaviour. That is, a particular way that someone behaves, works or deals with other people.

Agyekum (2003: 257) defines style as “the arrangement of words in a manner that at once identifies the individual author and in which the author expresses himself or herself”.

Marcelle (2004) define style as the manner in which the work has been written so as to achieve the writers or the speaker’s purpose. He says that the styles is developed by vocabulary and language usage. The style may be literal or figurative, formal or informal, detailed or concise, simple or verbose. He says styles differ depending on the use of the first person or third person (narrator point of view). Finally, he says that style depends on the purpose of work, the setting and the audience for which the work is intended.

Gyampo (2009) says style is the distinctive manner in which the author chooses and arranges words to include imagery, symbolism, diction and sentence structure and the language the author uses: style is a distinguishable characteristic of the author's writing. Style means the way things are done. From my point of view, in literature, it is the particular way a writer produces his or her work to make it interesting for its readers making use of all necessary literary devices. Style can also be seen in African folksongs like Klama songs, Kpatsa songs and others.

Nyumuah (1998) also stresses that the artistic values of work songs clearly portray the message the songster/singstress wants to put across; be it an insult, piece of advice, encouragement or praise which serves as a form of booster or energizer to the workers.

Finnegan (1970) states that societies without mechanical time keeping, songs of mobilisation, calling members of a community together for a collective task, were not extremely important. Among the people of Nigeria, both hunting and the keeping of livestock tended to involve small groups or individuals, usually boys and young men, away from the centres of settlement and with long hours to pass. As a result these activities have tended to produce long narrative songs, often sung individually, which might dwell on the themes of pastoral activity or animals, designed to pass the time in the tedium of work. Hunting songs, like those of the **Mbuti** of the Congo, often incorporated distinctive whistles and yodels so that hunters could identify each other's locations and those of their prey.

Some examples of hunting songs from Yuroba translated into in by Finnegan are as follows;

- 1. English version**  
Heaven, my heart is throbbing  
While I see them standing

Heaven, my heart is throbbing  
While I see them standing  
While I see the game standing.

(Finnegan 1970:229)

This song, expressing the hunter's thrill at the sight of game, leads up to an effective climax when the final word 'game' (*nama*) 'is at last uttered as if the hunters were afraid of the animals. Besides the conventional forms of delivery and verbal expression, there are also stock themes, all directly concerned with hunting. The triumph and excitement of a successful kill and its aftermath; family feelings, especially the emotions of pride and grief felt by a son for his father; and the thrill of pursuit. But the hardships and dangers of hunting are not forgotten, and these too are common subjects. The Ambo hunter's grim tenacity and perseverance in face of hardship are often extolled:

2.

Let the hunter take out the thorn,  
Let the hunter take out the thorn,  
Then cursing adroving  
You love it, you will die of the thorn,  
Off he went to the veld.  
Off he went to the veld, the great hunter.

(Finnegan 1970:229)

When the hunter is unsuccessful, he becomes so disappointed and physically handicapped as he takes nothing home that day because there was no catch.

3.

I shall taste a piece of game,  
When I find them where they lie,

Abundant is the spoor of game  
But the game has slipped away  
It is gone.

(Finnegan 1970:230)

Success is sometimes choked with jealousy when the hunter compares his own achievements with those of others. In song text 3 above, the hunter was imagining his abundant catch of the game he was expecting to catch but nothing was obtained when he compared himself to the other hunters.

4.

We are tired of this bush:  
There are no shadows in it,  
There are no shadows in it, mind you,  
There are no shadows of game.’’

(Finnegan 1970:230)

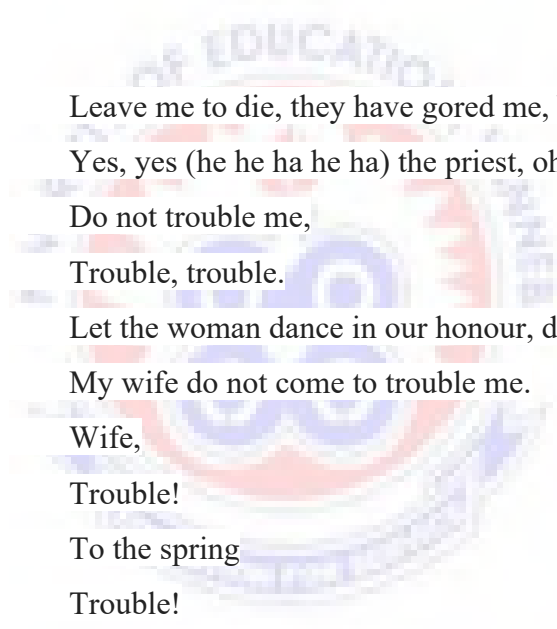
In song text 4, the persona (the hunter) was worried that in all their hunting expeditions there was no game. They were worried that there was no even sign of shadows of game around and for that matter their exhaustion throughout the bush yielded nothing.

5.

It's boiling and boiling,  
The hunters are cooking in a big pot.  
It's boiling and boiling,  
The hunters are cooking in a big pot.  
Truly, it's boiling hard,  
I'll kill two heads to – morrow.  
(Finnegan 1970:230)

These Ambo hunting songs in 2- 5 above are simpler and direct than, for example, some of those from West Africa. Yet like them they involve the glorification of the hunter, the expression of his hopes and fears, the activities of the chase, and reminiscence and reflection at a time removed from the actual hunt. They are most frequently performed on public occasions – for in hunting, as in war all members of the community, not just the individual hero, are involved in both its results and its poetic distillation (Finnegan 1970).

6.

- 
- 1st. Leave me to die, they have gored me, Nwechafaka.  
All. Yes, yes (he he ha he ha) the priest, oh, plenty of trouble.  
1st. Do not trouble me,  
All. Trouble, trouble.  
Let the woman dance in our honour, do not trouble me  
My wife do not come to trouble me.  
1st. Wife,  
All. Trouble!  
1st. To the spring  
All. Trouble!  
We love each other friend, is she not friend?  
1st. Woe is me, we have grown up.  
All. Those who have cattle, let them gather them, we do not know,  
1st. Woiye iye iye, you must thresh like mother.  
All. Oh, they cry for a fruit tree.

(Finnegan 1970:232)

According to Finnegan (1970), in Southern Rhodesia, maize threshing is a popular time for songs. The men and boys do the singing while the women stay in the background, yodelling at intervals with a staccato effect. As often with work songs, the words

themselves are simple with many nonsense words to fill up the rhythm effectively, and there is alternation between leaders and chorus.

### Song Example 8

Soloist:	Don't reproach me about (not having) children! I had a child long ago but God did not let him live.
1st chorus:	Don't reproach me about children! I had a child long ago but the witches ate him.
2nd chorus:	<i>Laima o Laima</i>
1st chorus:	Yes
2nd chorus:	Laima o Laima.
Double chorus:	Don't reproach me about children! I had a child long ago but the witches ate him.
Soloist:	Don't reproach me about (not having) a wife! I had a wife long ago, but the chief took her.
1st chorus:	Don't reproach me about a wife! I had a wife long ago, but the chief took her.
2nd chorus:	<i>Laima o Laima</i>
1st chorus:	Yes!
2nd chorus:	<i>Laima o Laima</i>
Double chorus:	Don't reproach me about a wife! I had a wife long ago but the chief took her.

(Finnegan 1970:234)

This is a Limba threshing work song. It involves wearing and exhaustion of labour. The most common practice is to form special companies, each with a drummer, to go round to the farm to hoe. After harvesting the rice, the same company moves together with songs amidst drumming, singing and dancing and at the same time threshing. The occasion of threshing is a happy one in Limba. There is plenty of food for them to eat and as they work on the farm, these are the types of songs they sing to coerce them to work all the more on their farms.

Routledge (2003) opines that most agricultural work songs were [rhythmic appella songs](#) intended to increase productivity while reducing feelings



of boredom. Rhythms of work songs, similar to an African drumbeat, served to synchronize physical movement in groups, coordinating sowing, hoeing, and harvesting. The usage of verses in work songs were sometimes improvised and sung differently each time. Improvisation provided singers with a subversive form of expression. Slaves sang improvised verses to mock their overseers, express frustrations, and share dreams of escaping. Many work songs served to create connection and familiarity between workers.

Routledge (2003) talks about [Yankee Doodle](#) in African - American work songs. According to Routledge (2003), Yankee Doodle is thought to have started out as a harvest song, its words possibly originating from farmers in 15th century [Holland](#). It contained mostly nonsensical and out-of-place words that were presumably sang to a similar—if not the same—tune: "Yanker, didel, doodle down, Diddle, dudel, lanther, Yanke viver, voover vown, *Botermilkund tanther*." Farm labourers in Holland at the time received as their wages "as much [buttermilk](#) (*Botermilk*) as they could drink, and a tenth (*tanther*) of the grain".

One of the examples of the agriculture work songs cited in Finnegan, (1970);

9: I have married a wife with my eyes,  
The dowry was my mouth ye ye;  
I have married with my eyes.

- O rhinoceros, O man rhinoceros,  
Rhinoceros of the river banks  
Is good to eat with tomatoes.

This is an African work song.

## 2.4 African-American work songs

African-American work songs originally developed in the era of captivity, between the seventeenth and nineteenth centuries. Because they were part of an almost entirely oral culture they had no fixed form and only began to be recorded as the era of slavery came to an end after 1865. Slave Songs of the United States were the first collection of African-American 'slave songs.' They were published in 1867 by William Francis Allen, Charles Pickard Ware, and Lucy McKim Garrison. Though this text included many songs by enslaved people, other texts have also been published that include work songs. Many songs sung by enslaved individuals have their origins in African song traditions, and may have been sung to remind the Africans of home, while others were instituted by the captors to raise morale and keep Africans working in rhythm. They have also been seen as a means of withstanding hardship and expressing anger and frustration through creativity or covert verbal opposition. Similarly, work songs have been used as a form of rebellion and resistance. Specifically, African-American Women Work Songs have a particular history and center around resistance and self-care. Work songs helped to pass down information about the lived experience of enslaved people to their communities and families.

According to Finnegan (1970), a common feature of African American songs was the *call-and-response* format, where a leader would sing a verse or verses and the others would respond with a chorus. This came from African traditions of agricultural work song and found its way into the *spirituals* that developed once Africans in bondage began to convert to Christianity and from there to both *gospel* music and the *blues*. The call and response format displays the ways in which work songs foster dialogue. The importance of dialogue is illuminated in many African American traditions and continues on to the present day. Particular to the African call and response tradition is

the overlapping of the call and response. The leader's part might overlap with the response, thus creating a unique collaborative sound. Similarly, African-American folk and traditional music focuses on **polyphony** rather than a melody with a harmony. Often times, there will be multiple rhythmic patterns used in the same song "resulting in a counterpoint of rhythms." The focus on polyphony also allows for improvisation, a component that is crucial to African-American work songs. As scholar Brooks (1984) writes, "Improvisation is utilized extensively in Black folk songs, and it is an essential element especially in songs that employ the call-and-response pattern." Brooks also notes that often times in a work song, "the leader has license to improvise on the melody in [their] call, while the response usually repeats its basic melody line without change." Also evident were **field hollers**, shouts, and moans, which may have been originally designed for different bands or individuals to locate each other and narrative songs that used folk tales and folk motifs, often making use of homemade instruments. In early African captivity, drums were used to provide rhythm, but they were banned in later years because of the fear that Africans would use them to communicate in a rebellion; nevertheless, Africans managed to generate percussion and percussive sounds, using other instruments or their own bodies. Perhaps surprisingly, there are very few examples of work songs linked to cotton picking. (Agawu, 2003, Nketia 1974).

Planting and harvesting of corn in Africa was a very common subject on work songs. Because the crop was the main component of most Africans' diet, they would often sing about it regardless of whether it was being harvested. Often, communities in the south would hold "corn-shucking jubilees," during which an entire community of planters would gather on one plantation. The planters would bring their harvests, as well as their enslaved workers, and work such as shucking corn, rolling logs, or threshing rice would

be done, accompanied by the singing of Africans doing work (Awoonor, 1987:22). Awoonor continued by saying that work songs were used by African American railroad work crews in the southern United States before modern machinery became available in the 1960s. Anne Kimzey of the Alabama Center for Traditional Culture writes: "All-black **gandy dancer** crews used songs and chants as tools to help accomplish specific tasks and to send coded messages to each other so as not to be understood by the foreman and others. The lead singer, or caller, would chant to his crew, for example, to realign a rail to a certain position. His purpose was to uplift his crew, both physically and emotionally, while seeing to the coordination of the work at hand. It took a skilled, sensitive caller to raise the right chant to fit the task and the mood of the men. Using tonal boundaries and melodic style typical of the blues, each caller had his own signature. The effectiveness of a caller to move his men has been likened to how a preacher can move a congregation.

According to Finnegan (1970), another common type of African American work song was the "boat song." Sung by enslaved people who had the job of rowing. This type of work song is characterized by "plaintive, melancholy singing." These songs were not sober because the work was more troublesome than the work of harvesting crops. Rather, they were low-spirited so that they could maintain the slow, steady tempo needed for rowing. In this way, work songs followed the African tradition, emphasizing the importance of activities being accompanied by the appropriate song.

Norton (1971) states that work songs sung by sailors between the eighteenth and twentieth centuries are known as sea shanties. These songs were typically performed while adjusting the **rigging**, raising anchor, and other tasks where men would need to pull in rhythm. These songs usually have a much-punctuated rhythm precisely for this

reason, along with a *call-and-answer* format. Well before the nineteenth century, sea songs were common on rowing vessels. Such songs were also very rhythmic in order to keep the rowers together. Because many cultures used slaves to row, some of these songs might also be considered slave songs. Improvised verses sung by sailors spoke of ills with work conditions and captains. These songs were performed with and without the aid of a drum.

Western song was directly influenced by the folk song traditions of immigrants in the nineteenth century as they moved west. They reflected the realities of the range and ranch houses where the music originated, played a major part in combating the loneliness and boredom that characterised cowboy life and western life in general. Such songs were often accompanied on mobile instruments of guitars, fiddles, concertina and harmonica. In the nineteenth century, cowboy bands developed and cowboy songs began to be collected and published from the early twentieth century with books like John Lomax's *Cowboy Songs and Other Frontier Ballads* (1910). As cowboys were romanticised in the mid-twentieth century they became extremely popular and played a part in the development of country and western music (Croix, 1950).

Awoonor (1987:23) opines that industrial folk song emerged in Britain in the eighteenth century, as workers took the forms of music with which they were familiar, including [ballads](#) and agricultural work songs, and adapted them to their new experiences and circumstances. Unlike agricultural work songs, it was often unnecessary to use music to synchronise actions between workers, as the pace would be increasingly determined by water, steam, chemical and eventually electric power, and frequently impossible because of the noise of early industry. As a result, industrial

folk songs tended to be descriptive of work, circumstances, or political in nature, making them amongst the earliest [protest songs](#) and were sung between work shifts or in leisure hours, rather than during work. This pattern can be seen in [textile production](#), mining and eventually steel, shipbuilding, rail working and other industries. As other nations industrialized, their folk song underwent a similar process of change, as can be seen for example in France, where [Saint-Simon](#) noted the rise of 'Chansons Industriale' among cloth workers in the early nineteenth century, and in the USA where industrialization expanded rapidly after the [Civil War](#) (Suzanne 1975).

[Lloyd](#) (1971), defined the industrial work song as 'the kind of vernacular songs made by workers themselves directly out of their own experiences, expressing their own interest and aspirations. Lloyd also pointed to various types of work songs, including chants of labour, love and erotic occupational songs and industrial protest songs, which included narratives of disasters (particularly among miners), laments for conditions, as well as overtly political strike ballads. He also noted the existence of songs about heroic and mythical figures of industrial work, like the coal miners the 'Big Hewer' or 'Big Isaac' Lewis.

## **2.5 Ghanaian work songs**

As in African and non-African communities, Ghanaians also have their form of work songs. Finnegan (1970) opines that rhythmic work seem to occur universally in African societies. They are extreme examples of 'special purpose' poetry in that they have a direct connection with a specific occasion and with action itself, to an extent not found in most hunting and war chants. The sort of work which these songs accompany usually consists of routine tasks such as paddling threshing, or hauling-which are not in themselves regarded as glorious or romantic. Unlike hunting and military poetry the

work thus provides the occasion rather than the subject – matter, and the song depends on the rhythm of the work rather than an audience for its point of departure. Finnegan continued by saying that the occasions for these work songs include almost all contexts in which monotonous labour is involved; through conventions as to their use vary in different societies. There are cooperative songs for hoeing, weeding, mowing, launching a boat, sawing, hauling in fishnets, pounding, floor beating, throwing water up from deep wells in a human chain, carrying a chief in his hammock, hanging up beehives, or rubbing animal skins to make them soft, there are domestic and solitary songs for women grinding corn or pounding rice, there are gang songs for pulling trucks, for road work, for factory hands, and for miners. It is well known that manual workers often sing such songs to accompany their hard physical labour.

Work songs are closely attached to the Krobo culture, as different songs connect to different types of work. These songs are either sung while conducting a task or usually to coordinate timing or linked to a task which might be a narrative, description or protest. The tone, lyrics and pitch determine the task attached to the songs. According to Cohen (1993), songs sung while working and songs about to work are interconnected: work songs: agriculture, domestic, pastoral, chants of direction and street cries.

Nketia (1963a), however, divided agriculture and pastoral songs into hunting, cultivation, and herding songs and highlighted the Industrial or proto-industrial songs of cloth workers, factory workers, seamen, lumber jacks, cowboys and miners. He also added prisoner songs and modern work songs. In ancient and modern Manya Krobo land, both categories are applicable but the agriculture and pastoral songs outweigh the latter, because of the major exceptional activities carried out by Manya Krobo people;

agriculture, fishing, hunting et cetera. Songs are therefore, used for calling fellow kinsmen together for a collective tasks like hunting, livestock keeping. These activities needed able young men and boys from their settlements and with long hours to pass. Hence, these activities tend to produce long narrative songs often sung individually dwelling on the theme of pastoral activity or animal designed to while away the time in the tedium of work. Hunting songs, however, often incorporated distinctive whistles so that hunters could identify each other's location and those of their preys. In Agriculture, (timber sawing, cloth dyeing, weaving and knitting, grave digging, heaps and ridges making) this is the major occupation of the Manya Krobo people, work songs are rhythmic songs intended to increase productivity and to instill fear in the enemy while reducing feeling of boredom and cowardice. In the words of Cohen & Well (1993) sometimes, drums were involved to synchronize physical movement in groups coordinating sowing; hoeing and harvesting. Verses in such songs were improvised and sung differently each time.

According to Nketia (1962) songs are also sung to put away spirits or to appease them. When a woman cuts firewood which is believed to be habitant of fairies or spirits, they would sing to please them so that they do not disturb their rest. There were stories of women hitting axes on the tree without singing and an unseen hand knocking their heads. In those days, when there were no grinding engines, women sharing mortars for pounding, (food melting/ rice threshing) touched pestles between strokes to create syncopation and complex cross rhythms, or ; fishermen may take the natural rhythm of their peddles and develop rhythmic and tonal variety by tapping the sides of their cannon to accompany their songs. These arts became cultural as they were repeated each time these tasks were performed.



Songs are therefore a way of life and an integral to the culture of the Manya Krobo people with various ceremonies being preceded. There are therefore diverse genres of songs like hymns, dirges, lullabies, panegyrics, incantations, tongue twisting, yodel, ululation et cetera that create mood and feel for the occasion. Hence occasion and activity determine the songs and themes to be sung. As in other cultures, Manya Krobo songs are used to interact, collaborate and relay historic events. They are forms of communication and play a functional role in Manya Krobo culture, history and land.

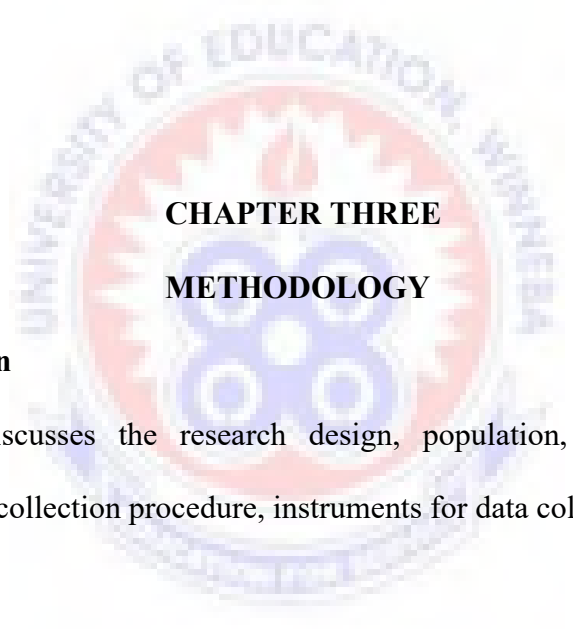
Work songs are musical pieces that are the product of an expressive outgrowth of labour (Nketia, 1963a). Whether alone or as part of a group, the act of working has stirred humans' creativity and propensity for rhythm with the creation of work songs. These vocal and/or instrumental songs are performed either during the actual execution of tasks, or performed outside of the work environment with narrative or descriptive ties to the tasks (Nketia, 1963a). The function of a work song is dependent on the nature of the work itself; they range from coordinating the efforts of workers in a metronomic fashion to alleviating the psychological burden of muscular monotony (Titon & Fujie, 2004).

Nketia (1963) explains that work songs allow us to explore self-identity and group-identity. A person's role as a worker forms a core area of their identity, influencing self-concept and feelings of autonomy. Work performed alongside others extends this concept to include one's position in the community

## **2.6 Summary**

This chapter discussed various literatures related to the topic under study. It looked at the nature of African work songs, the lyrical of work songs, artistic values of work

songs, the contextual organization of work songs (structure) and themes of work songs. Songs are therefore a way of life and an integral to the culture of the Manya Krobo people with various ceremonies been preceded. There are therefore diverse genres of songs like hymns, dirges, lullabies, panegyrics, incantations, tongue twisting, yodel, ululation et cetera that create mood and feeling for certain situations. Various activities determine the songs and themes to be sung. Manya Krobo work songs are used to interact, collaborate and relay historic events. They are forms of communication and play a functional role in the culture and history of the land as in many other communities.



## **CHAPTER THREE**

### **METHODOLOGY**

#### **3.0. Introduction**

This chapter discusses the research design, population, sample and sampling techniques, data collection procedure, instruments for data collection and data analysis procedures.

#### **3.1. Research design**

A research design is a general plan for carrying out a research strategy. A research design indicates whether the study involves group or individual participants, makes comparisons within a group or between groups and how many variables are included in the study (Marlow & Boone, 2005). In this work, the researcher uses the qualitative descriptive method. A qualitative research is based on making observations that are summarized and interpreted in a narrative report. Qualitative research involves careful

observation of participants, (often including interaction with participants) usually accompanied by intensive note taking. The observation and notes are then summarized in a narrative report that tries to describe and interpret the activities that are being studied. Here, qualitative research is not only data collecting activity used but also frequently and perhaps typically, a theory generating activity.

### 3.2 Population

Population refers to all possible cases of what we are interested in studying. The definition of population contains four things: specific content, units, extent and time (Kish 1965:7). The target population for this research was all the Manya Krobo traditional area. However, the accessible population was from ten communities in lower manya district.

The sample comprised forty people made up of twenty males and twenty females. They were selected from ten towns. Four participants were selected from each town, as shown in the table below.

**Table 1: Information on informants**

S/N	TOWN/VILLAGE	CATEGORY OF PEOPLE		AGE RANGE
		MALE	FEMALE	
1.	Brepor Sisi	2	2	40-45
2.	Brepor Yiti	2	2	45-50
3.	Dawa	2	2	35-40
4.	Oterkporlu	2	2	45-50
5.	Djerkiti	2	2	40-45
6.	Akateng	2	2	35-40

7.	Sisiamang Sisi	2	2	45-50
8.	Bisa	2	2	40-45
9.	Yokperm	5	2	45-50
10.	Otrokper	2	2	50-60
		<b>20</b>	<b>20</b>	

The sampling technique was used to obtain the sample. This technique was used because the researcher has to contact the people who have the knowledge of the work songs in endeavours such as fishing, farming, marketing, lumbering, caving, gold smiting, basket weaving et cetera just to mention a few. A purposive sample of ten communities with knowledge in work songs were selected. The names of the towns and villages selected were Brepor Sisi, Brepor Yiti, Dawa, Oterkporlu, Djerkiti, Akateng, Sisiamang Sisi, Bisa, Yokperm and Otrokper. The category of people were 20 males and 20 females, so in all, forty people were used with age ranges of 35 to 60 as illustrated in table 1 above.

### 3.3 Data collection procedures

Individuals of the various communities were consulted and permission was sought from them of what the researcher intended to do and they accepted. Two weeks were used to collect the data. The first week was from 2<sup>nd</sup> January, 2017 to 9<sup>th</sup> January, 2017. Within the first week, communities visited were as listed below, four songs were collected from each of the listed communities.

1. Brepor Sisi
2. Brepor Yiti
3. Dawa

4. Oterkporlu
5. Djerkiti

The second week began from 1<sup>st</sup> September 2017 to 7<sup>th</sup> September, 2017. The villages/  
towns visited were;

6. Akateng,
7. Sisiyamang Sisi
8. Bisa
9. Yokperm
10. Otrokper

The first week the researcher visited the first five villages/towns of 40 people, he collected 20 work songs through recording and later on transcribed them. The second week the researcher visited the other five villages /towns, he also collected 20 work songs also through recording. In all the meetings, the researcher only listened observed while doing his recordings without any interruption. In all forty work songs were collected for the study.

### **3.4 Instruments for data collection**

The instruments for data collection in this study were unstructured interviewed observation. The unstructured interview was helpful to the researcher since it helped him to probe for more explanations based on their feedbacks. The researcher was a participant observer and so he observed and recorded the work songs from the individuals.

### **3.5 Data analysis procedures**

The raw data collected from the 10 communities were transcribed. Forty (40) work songs were analyzed under structural; style and themes and their literary devices were also examined.

### **3.6 Summary**

The research was carried out in two traditional areas, namely Yilo and Manya Krobo to represent the whole Dangme land because work songs have the same characteristics everywhere. Most of the songs were recorded at the work places because it was during this occasion that work songs are mostly sang. Some were recorded during interview with the leaders. The researcher was a participant observer during the recording of the songs at some work places. The qualitative approach was used in the research because the researcher found it to be more appropriate than the other methods for this type of research. It was based on observation that are summarized and interpreted in a native form. (The participant method was used in selecting the forty songs out of the forty songs recorded). In transcribing the songs and analyzing them, proper care was taken in order not to misinterpret them so that their real meanings may not get lost. Again, care was taken to maintain the beliefs and tradition of the people found in the songs in the course of the transcription and the analysis.

## CHAPTER FOUR

### DATA ANALYSIS

#### 4.0 Introduction

This chapter talks about the structure, style and the themes of the various songs analysed. It further examines the literary devices in the songs, the rhyming schemes of the Manya Krobo work songs which makes it a unique genre.

#### 4.1 Song text 1-40

##### 4.1.1 Song text 1

<i>Wa ngj nc bcbccbc</i>	‘We are on it gradually.’
<i>Wa gbe nya ta</i>	‘We are almost done.’
<i>Bcbccbc wa gbe nya ta</i>	‘Gradually we are almost done.’

This work song in song text 1 is sung when palm wine tappers are felling palm trees for tapping. Due to the nature of the roots of the palm tree, it makes it a difficult task. It does not take the effort of just an individual to execute the job but the whole group of workers who are doing this work together.

Line one (1) states *Wa ngj nc bcbccbc* ‘We are on it gradually.’ This means that it is something that must not be done in a rush but gradually.

Line two (2) goes on to say *Wa gbe nya ta* ‘We are almost done.’ This means that gradually with perseverance, any difficult work/ task could be accomplished.

Line three (3) affirms the completion of the work. This was how it was stated *Bcbccbc wa gbe nya ta*, ‘Gradually we are almost done.’

The above statement shows clearly that, no matter how difficult a task is, it takes a gradual step to accomplish it. This confirms the ancient adage which states that Rome was not built in a day. When we look at the structure of the song, it is written in three lines as follows;

<i>Wa ngj nc bcbccbc</i>	‘We are on it gradually.’
<i>Wa gbe nya ta</i>	‘We are almost done.’
<i>Bcbccbc wa gbe nya ta</i>	‘Gradually we are almost done.’

The first line has four words. The second line has also got four words and the third line has five words.

The second line rhymes with the third line.

<i>Wa gbe nya ta</i>	‘We are almost done.’
<i>Bcbccbc wa gbe nya ta.</i>	‘Gradually we are almost done.’

That is *ta* ‘done’ in line 2 rhymes with *ta* ‘done’ in line 3.

Looking at the sound, the rhyme scheme employed in line 2 and 3 portrays the artistic nature of the poem. This makes the sound rhythmic, which enables easy memorization.

The repetition of *bcbccbc* in line 1 and 3 also sounds good in one’s ears.

The theme of the text 1 is ‘patience’. The workers were on the job gradually and at the end of it all, they were able to complete it, successfully despite its difficultness.



This means that in life nothing is done in a haste. There is an adage in Dangme which states that *Abofutsj sau be Ga* ‘a quick tempered person has no residence (story building) in Accra.’ This means that, all those who found themselves in Accra and due to hardships they run away, have no residence in Accra. The song contains partial repetition, run-on-line and inversion. We can see repetition in line two and three.

<i>Wa gbe nya ta</i>	‘We are almost done.’
<i>Bcbccbc wa gbe nya ta</i>	‘Gradually we are almost done.’

Partial repetition of *bcbccbc* ‘gradually’ is found in lines one and three. The run-on-line can also be seen throughout the three lines in the song.

<i>Wa ngj nc bcbccbc.</i>
<i>Wa gbe nya ta.</i>
<i>Bcbccbc wag be nya ta.</i>

The last one which is the inversion is seen in lines one and three which states that;

<i>Wa ngj nc bcbccbc</i>
<i>Bcbccbc wag be nya ta</i>

So the word *bcbccbc* ‘gradually’ which was used to end the first line was again used to begin the third line. When we come to the language, one can see clearly that, the songstress used simple words in the construction of the song which does not need any interpretation to the hearer.

#### 4.1.2 Song text 2

<i>Hejctsj lee</i>	‘A lazy man’
<i>Okulaadi</i>	‘A lazy man’
<i>E gbo wo ka a mi o</i>	‘It is ready in the earthenware bowl’
<i>Ba nj o ba ye</i>	‘Come and eat’

This song text 2 mocks at a lazy man who does not like work but he enjoys the fruits of others' labour. There are people in our communities who do not like to work but they will be moving up and down aimlessly without doing any meaningful work to earn a living but they are always around to share whatever other people have with them, and for that matter they become nuisance to the members of the community.

Now looking at the structure of the song, it is a one stanza song in four lines.

<i>Hejtsj lee!</i>	'A lazy man'
<i>Okulaadi</i>	'A lazy man'
<i>E gbo wo ka a mi o</i>	'It is ready in the earthenware bowl'
<i>Ba nj o ba ye</i>	'Come and eat'

The first line has two words, the second line has only one word, the third line has seven words and the last line has five words. So the song in song text 2 is structured in fifteen words.

Artistically, this is what we called quatered, a poem of four lines which is talking about a lazy man who does not want to work but moves up and down with his nose on the ground sniffing where there is food ready to be eaten. The rhyming scheme of the song is *abca*. When we look at the theme of song text 2, it shows clearly that the song is under the theme 'laziness' as portrayed by using the word *Okulaadi*. The word *Okulaadi* is a nickname or sobriquet of a 'lazyman' in Dangme, so in a way, one can say confidently that the songstress is casting insinuation against the lazy man who does not want to work by saying:

<i>Okulaadi</i>	'lazyman'
<i>E gbo wo ka a mi o,</i>	'It is ready in the earthen ware bowl'
<i>Ba nj o ba ye</i>	'It is ready, come and eat.'

The researcher identified literary devices in the above song text 2; thus imagery, assonance and personification. The whole song creates a mental picture on one's mind

on how a lazy man lingers around without an attempt to work. The expression in line two presents the image of dish served in a bowl. Assonance, repetition of the same vowel sound in a line. This is employed in line three of song text 2, where *o* sound is repeated three times in different words on the line. There is an element of personification in line two where the sentence literary means ‘It is dead in the earthen ware bowl’. The dish is being addressed as dead, a quality only associated with animate objects. Finally, we can talk about songstress casting insinuation against the persona in the song without mentioning any particular person’s name. He was making a general statement of which nobody will be held responsible for that insult through those utterances. The songstress used difficult language by the use of idiom ‘*Okulaadi*’ which is not easy to understand.

#### 4.1.3 Song text 3

<i>Meni lohwe a gbe</i>	‘What animal have they killed?’
<i>Ne a hɔ mi tso?</i>	‘And has been Strung on a stick?’
<i>Ne a hɔ mi tso?</i>	‘And has been Strung on a stick?’
<i>Jata a gbe lo?</i>	‘Is it the lion that was killed?’
<i>Ne a hɔ mi tso?</i>	‘And has been Strung on a stick?’
<i>Ne a hɔ mi tso?</i>	‘And has been Strung on a stick?’
<i>Nyanya lohwe a gbe?</i>	‘An old animal they have killed?’
<i>Ne a hɔ mi tso?</i>	‘And has been Strung on a stick?’
<i>Ne a hɔ mi tso?</i>	‘And has been Strung on a stick?’

The above song text 3 talks about hunting. Under normal circumstances hunters do not talk at their hunting expeditions because when aiming at an animal to shoot, they do that silently in order not to drive the animals away. Hunters walk cautiously to aim at an animal and then shoot. However, there are other hunters who go into the bush, singing and whistling with their rods and dogs beating the bush to drive the animals out for them to see and catch. This song is about the latter. When one looks at the above song critically, it reveals clearly about the type of animal caught by the hunter, dressed,

smoked stringed on a stick and then displayed for sale. For the identity of this animal to be known by passes-by, brought about the rhetorical questions of the first two lines of the song which read:

*Line1: Meni lohwe a gbe*      ‘What animal have they killed?’  
*Line2: Ne a hc mi tso?*      ‘And have been Strung on a stick?’

And the responds to the rhetorical question is seen in lines 4, 5, 7 and 8.

*Line 4: Jata a gbe lo?*      ‘Is it the lion that was killed?’  
*Line 5: Ne a hc mi tso?*      ‘And have been Strung on a stick?’  
*Line 7: Nyanya lohwe a gbe*      ‘An old animal they have killed?’  
*Line 8: Ne a hc mi tso?*      ‘And have been Strung on a stick?’

The structure of the above work song text 3 is in nine lines. Line one and two are rhetorical statements.

*Meni lohwe a gbe*      ‘What animal have they killed?’  
*Ne a hc mi tso?*      ‘And have been Strung on a stick?’

Lines four and seven have four words each, then lines one, two, five, six and eight have five words each, so in all the songstress used 43 words to compose this song.

*Line1: Meni lohwe a gbe*      ‘What animal have they killed?’  
*Line2: Ne a hc mi tso?*      ‘And have been Strung on a stick?’  
*Line 5: Ne a hc mi tso?*      ‘And have been Strung on a stick?’  
*Line 6: Ne a hc mi tso?*      ‘And have been Strung on a stick?’  
*Nyanya lohwe a gbe?*      ‘An old animal they have Strung on a stick?’  
*Line8: Ne a hc mi tso?*      ‘And have been Strung on a stick?’

What makes the piece of song so unique is the way the songstress began the song with the letter ‘M’ and continues with N’ and followed by another ‘N’. The forth line follows with the letter ‘J’ and again follows with five N in succession.

*Meni lohwe a gbe?*      ‘What animal have they killed?’  
*Ne a hc mi tso?*      ‘And have been Strung on a stick?’  
*Ne a hc mi tso?*      ‘And have been Strung on a stick?’  
*Jata a gbe lo?*      ‘Is it the lion that was killed?’

<i>Ne a hɔ mi tso?</i>	‘And have been Strung on a stick?’
<i>Ne a hɔ mi tso?</i>	’And have been Strung on a stick?’
<i>Nyanya lohwe a gbe?</i>	‘An old animal they have killed?’
<i>Ne a hɔ mi tso?</i>	’And have been killed?’
<i>Ne a hɔ mi tso?</i>	’And have been Strung on a stick?’

The rhyming scheme of this song is therefore abbbabb.

*Gbe, tso, tso, lo, tso, tso, gbe, tso, tso.*

This is so lyrical and it is aesthetically structured. When we follow the style of this song, it is so unique. The theme of the song reveals the identity of the animal after it has been killed and stung on a stick. This issue of identity is common everywhere. When a life is lost in the things of nature, changes appear. Even when a man dies, its identity is lost. It takes unusual symbols and most at times some marks on it could be identified. The songstress uses some literary devices such as rhetorical statement, suspense, run-on line and repetition to bed up the song. The rhetorical statements are in lines one, two, four and seven.

Suspense is created when nobody knows the type of animal killed and strung on a stick. And the identity of the animal is not disclosed. It is an art to urge the readers on to find out the type of animal killed and sticked. Repetition runs throughout the song. Line two of the song text has been repeated in lines three, five, six eight and nine.

<i>Ne a hɔ mi tso?</i>	‘And have been Strung on a stick?’
<i>Ne a hɔ mi tso?</i>	‘And have been Strung on a stick?’
<i>Ne a hɔ mi tso?</i>	‘And have been Strung on a stick?’
<i>Ne a hɔ mi tso?</i>	’And have been Strung on a stick?’
<i>Ne a hɔ mi tso?</i>	’And have been killed?’
<i>Ne a hɔ mi tso?</i>	’And have been Strung on a stick?’

Line one and two also runs-on.

<i>Meni lohwe a gbe</i>	‘What animal have they killed’
<i>Ne a hc mi tso?</i>	‘And have been Strung on a stick?’

The next to discuss on the above song is the language. The song is composed in a simple language that needs no interpretation.

#### 4.1.4 Song text 4

<i>E tsulc ji e yelc.</i>	‘The one who works is the one who eats.’
<i>Ke o tsu we c,</i>	‘If you do not work,’
<i>E sj nj o ye c.</i>	‘You need not to eat.’

This type of Manya Krobo work song can equally be used for farming, fishing and marketing and for pounding palm nut for palm oil preparation. The song inspires all the workers involved to work harder for success.

The above song text 4 shows a statement for which when one hears it for the first time, he/she may think there is no sense in it, but when the person weighs the statements sometimes he would see that there is an element of truth in it.

So the statement *E tsulc ji e yelc nj e yelc ji e tsulc* which literally means ‘The one who works is the one who eats’ and ‘The one who eats is the one who works’, there is therefore an iota of truth in it. And there is a proverb which states that: ‘He who pays the piper calls the tune.’ If you say He who pays the piper or he who pays the piper calls the time, we mean that the person who provides the money for something decides what will be done. Also there is this common and popular axiom (NCNC): ‘No Contribution, No Chop’. This simply means that he who works must enjoy the fruit of his labour. Among the Manya Krobo people, hard work is cherished and laziness is eschewed. It is also said that ‘the hand that does not work must not eat.’

This harvesting season, when a lazy farmer does not have enough proceeds from the supposed work he was doing on the farm, his colleagues laugh at him with this song.

*Structure and theme of song text 4*

<i>E tsulc ji e yelc.</i>	‘The one who works is the one who eats.’
<i>Nj e yelc ji e tsulc.</i>	‘And the one who eats is the one who works.’
<i>Ke o tsu we c,</i>	‘If you do not work,’
<i>E sj nj o ye c,</i>	‘You need not to eat.’

The above song text 4 is structured in 4 lines. The first line has five words, the second line has six words, the third line has five and the sixth line has six words. So in all, the song is structured in 22 words. The artistic nature of the song is such that from line one to line four, we have five, six, five, six of words that are used to compose the song.

Lyrically, the rhyming scheme of the song is *aabc* which makes the song musical. The words are synchronically arranged in a manner that gives us same sound at each end of a line which is so rhythmic. So the theme for this song is that ‘each and everyone enjoys the fruits of his labour’. The first 2 lines are either a pun or inverse. This means that the songstress wants to play upon words by saying, *E tsulc ji e yelc nj e yelc ji e tsulc* or the first line of song text four is the direct opposite of the second line. This shows the forwardness and backwardness of the behaviour of a human being in a society. That is applauded by the Krobos but laziness is eschewed. When some people are hardworking others are lazy in the same society. Hard work is therefore seen as a subject that must be praised and honoured in the society. The language used in the construction of the song is simple and comprehensible to all listeners and readers.

**4.1.5 Song text 5**

<i>Je ngj mi o!</i>	‘Take it out!’
<i>Je ngj mi!</i>	‘Take it out!’
<i>Ke o wo mi hc po,</i>	‘Even if you impregnate me,’
<i>I be tsjwayo ko,</i>	‘I don’t have any uncle,’

<i>Nj e maa hyj mi.</i>	'To care for me,'
<i>Je ngj mi o!</i>	'Take it out!'
<i>Je ngj mi o!</i>	'Take it out!'

This song is for palm oil refinery workers who boil the palm fruit and pound it for the making of the palm oil. The song is sung when the workers are pounding the boiled palm fruit.

In this particular song text 5 a young lady registers her displeasure concerning a partner who enjoys sleeping with her but does not look after her. So women normally sing this type of song to show that they are not ready to be in relationship with men who are not responsible because at the end of the day when the irresponsible ones impregnate them, they do run away from the pregnancy and therefore lands these young ladies into severe hardships.

The songstress presents a rather serious philosophical issue of the irresponsibilities of some men in our communities who do not have work yet, they find themselves in relationships with young ladies who are also not responsible. So as the song '*Je ngj mi o!, Je ngj mi!*' Which literally means 'take your semen or penis out of my vagina!' It has only one function to perform and that is to impregnate me and give me unbearable responsibility.

The song is structured in one stanza with seven lines. The first line has 3 words, the third line has six words, the fourth line has four words, the fifth line has four words and the seventh line has three words. The song is structured with twenty-nine words. The rhyming scheme of the song is *abcdaa*.

The theme of the song is 'a caution for young women against irresponsible men'. So this song acts as a red light or warning to young women who are yet to get married to



be very careful in the cause of selecting their male counterparts in other not to land them in severe hardships. The literally devices seen in this song are irony and humour. The irony is since you fear being responsible, why do you want to enjoy sex with me? The humour here arises from the irresponsibility of the request. The humour is further heightened by the repetition of the phrase *Je ngj mi!* This is not a surprise to human but a striking feature of work songs among the Krobos. The mental picture created in the song is so vivid that in one way we can clearly say the woman straggling with the man in the act yet she was determined to overcome the man because she knows the consequences of which both were not ready for. The tone of the language used in the song is so instructive and commanding for which the attacker cannot withstand it.

#### 4.1.6 Song text 6

<i>Tsu ne o gbo.</i>	‘Work and die.’
<i>Tsu ne o gbo.</i>	‘Work and die.’
<i>Tsumi gbi nɔ.</i>	‘Work does not kill.’
<i>Tsumi gbi nɔ.</i>	‘Work does not kill.’
<i>Tsumi woɔ nɔ nya ngma.</i>	‘Work feeds.’
<i>Tsumi tɛ nɔ helo.</i>	‘Work does not reduce a man.’
<i>Tsumi haa nɔ bua jɔ.</i>	‘Work brings happiness.’
<i>Tsumi peeɔ nɔ ngua.</i>	‘Work makes a man big.’
<i>Tsu ne o gbo.</i>	‘Work and die.’
<i>Tsu ne o gbo.</i>	‘Work and die.’

This is a farming work song. Most people think when the physical body is subjected to hard labour it kills a man and therefore they do not want to work harder and die. Hardwork does not kill neither does hardwork reduce the size of the normal being. But rather hardwork gives a man happiness. Hardwork makes a normal human being big and places him at a higher position. Hardwork strengthens the body of a human being and makes man physically strong and anxiety free. The Manya Krobo people encourage

hardwork because it brings wealth and reduces poverty. The theme for the song text is hardwork pays or glorifies man. This is so because a hardworking man is praised in our communities. A hardworking man is on top of everything that he or she does. The song is structured in a single stanza of ten lines with forty words. The first line is repeated on lines two, nine and ten. Line three is also repeated on line four. One can see anaphora on lines four, five, six, seven and eight and it is also a linguistic foregrounding. The song is syntactically structured and semantically woven. The choice of words is also simple. The rhyming scheme of the song text is *aabbcabcaa*.

#### 4.1.7 Song text 7

<i>Ke ta pomi be c,</i>	'If there is no tapping,'
<i>Da hoomi hu be .</i>	'No distillation of alcohol.'
<i>Jije wa maa na da ngi?</i>	'Where do we get alcohol?'

Palm wine tapping is one of the major occupations among the people of Manya Krobo. Palm wine is the raw material for the distillation of alcohol (akp1t1shi). Therefore, if there is no palm wine that means that there shall be no distillation of alcohol (akp1t1shi), and for that matter, there shall be no alcohol (akp1t1shi). This simple work song 7 is telling us that if there is no palm wine tapping really there would be no distillation of alcohol (akp1t1shi) and therefore there shall be no alcohol (akp1t1shi) in our communities. This song is only structured in a three line stanza. The first line has five words. The second line has four words and the last line contains six words. The rhyming scheme of the poem is *abc*. This means that the statement is positive and it is in order that there shall be tapping of palm wine and there shall be distillation of alcohol (akp1t1shi) so that there shall be no shortage of alcohol (akp1t1shi) in our communities. The song is statistically arranged in only one stanza with three lines and the last line is

a rhetorical question which does not demand any answer. The theme of the song text 7 is, ‘necessity is the mother of invention.’ This clearly shows that the essence of tapping is to get alcohol (akp1t1shi).

The diction of the song is simple.

#### 4.1.8 Song text 8

<i>Kofi lee!</i>	‘Kofi ooo!’
<i>Ye bi Kofi lee!</i>	‘Kofi my son!’
<i>Ye bi kofi lee!</i>	‘Kofi my son!’
<i>Mo ba lo kjtj c,</i>	‘Come and weave the basket,’
<i>Nj wa kj ya jua oo.</i>	‘That we will send to the market.’

Basket weaving is one of the craftworks among the Manya Krobo people even though it may seem not lucrative. Basket weaving though may not be regarded back breaking work, requires one to become limited to only a particular place for a longtime. Due to its state or nature, it is left in the hands of the elderly ones to do and the youth who are adventurous shy anyway from it.

The song text eight is structured in one stanza with five lines. The first line has two words, the second and the third lines have four words each, the fourth and the fifth line have six words each. So in all, the song has seventeen words. The relationship of the voice we heard from the song is father and son relationship. The rhyming scheme of the song is *aaacc*. The theme of the song above is, the livelihood of man depends on his occupation. This is clearly seen in the song when Kofi was called upon to come and weave the basket so that they can send to the market for sale. Because it is the sale of the basket on the market that they can also in turn get money to buy things that they may also need take care of themselves. The tone of the parent was so appealing, and

also imperative forcefully inviting him to come and weave the basket which was necessary.

#### 4.1.9 Song text 9

<i>Bljfotsj, kokootsj,</i>	‘Maize owner, cocoa owner,’
<i>Bljfotsj, kokootse,</i>	‘Maize owner, cocoa owner,’
<i>Bljfotsj, kokootsj,</i>	‘Maize owner, cocoa owner,’
<i>Mjnc ji he walc?</i>	‘Who is richer or stronger?’

Most at times, workers in our communities compete in their works to find the best or most important person among them. This is seen in the song text 9 above. Maize owner or farmer and cocoa owner or farmer, who is richer? The song is structured in one stanza with four lines. The first, second and third lines have two words each and the last line which is the fourth line has four words. So in all, the song has ten words. The rhyming scheme of the song 9 is *aaab*. This shows that really there is a difference between a cocoa farmer or owner and a maize farmer or owner. The style of the song is such that, it has been arranged in one stanza with four lines as stated above. The main theme for the song is *Nc ko pe nc ko* which literally mean ‘somebody is more important or richer than the other.’ This can also mean that all men are not equal. The major literary device used in the song is repetition. The word *Bljfotsj* is repeated three times so as the word *Kokootsj*. This is also known as pattern repetition. So the only key dominant words in the song are *blefotse* & *kokootse* ‘maize’ and ‘cocoa farmer’. The only change here is the last line which asks the rhetorical question; who is stronger in terms of wealth?

The repetition of the phrase, *blefotse, kokootse* in line one to line three is to aid memorization since songs are learnt by listening rather than by reading notes or words. Repetition plays a key role in emotional judgment in our utterances. A song repeated multiple times incites and conveys emotions of the people. In the case of the allusive

songs, the repetition is done with mocking intents which go with other non- verbal forms to achieve the intended mission of bringing about a change. Thus to (Okpewho 1992:72), repetition is also employed sometimes profusely, to mark a feeling of excitement or agitation, whether in the sense of almost delight or deepest anxiety and fear.

#### 4.1.10 Song text 10

<i>Ke i be huno e hiaa we mi.</i>	‘I’m not bothered if i don’t have a husband.’
<i>Ke i be huno e hiaa we mi.</i>	‘I’m not bothered if i don’t have a husband.’
<i>Ma tsu ni ma he bo ngua ma ha.</i>	‘I will work and buy the best cloth.’
<i>Ke i be huno e hiaa we mi.</i>	‘I’m not bothered if i don’t have a husband.’

Among the people of Manya Krobo, there are women who are popularly called ‘‘Yonguahi’’ literally means ‘Big woman’ or ‘Wealthy woman’ who are not bothered whether they are married or not. To them, marriage or relationship with men is not necessary. After all, they are in business with many maid servants around them and for that matter they have nothing to do with marriage.

This particular song is sung by those women who are wealthy and feel that they do not need the help of any man around them before they succeed on this earth. For them, when they work and they get their money, they either buy big clothes and dress themselves up and prepare meals with lots of fish and meat. Thus, for them marriage is not necessary.

<i>Ke i be huno e hiaa we mi.</i>	‘I’m not bothered if i don’t have a husband.’
<i>Ke i be huno e hiaa we mi.</i>	‘I’m not bothered if i don’t have a husband.’
<i>Ma tsu ni ma he bo ngua ma ha.</i>	‘I will work and buy the best cloth.’
<i>Ke i be huno e hiaa we mi.</i>	‘I’m not bothered if i don’t have a husband.’

The song is aesthetically structured in five lines in one stanza. The rhyming scheme of the song is *aaba*. The stylistic nature of this song is that, the songstress begin the song with letter ‘K’ of the first two lines and the fourth line. The theme for the song is work and happiness. This means that when one works hard, he will enjoy the fruit of his labour without expecting anybody to support him. One major literary device the songstress uses is repetition. The first line is repeated at the second line and then repeated at the end of it so it means lines 1, 2 and 5 are repeated. This shows that the songstress really lays emphasis on what she means. The tone of the language use is conditional because the songstress began the sentence with the clause *Ke i be huno e hiaa we me we* ‘if I don’t have a husband, I am not bothered.’ The choice of words used by the songstress is very simple for even a child to understand. The irony of the message in the song is that the persona wants to use her money for only the best clothes and big time meals which should not have been so.

#### 4.1.11 Song text 11

<i>Suc de ma lo?</i>	‘Is the elephant coming?’
<i>Suc de ma lo?</i>	‘Is the elephant coming?’
<i>Suc nane de ku lo?</i>	‘Has the elephant got a fractured leg?’
<i>Kuadaa tso huyjkj huyjkj</i>	‘Pepper tree over shaded’
<i>Suc de ma lo?</i>	‘Is the elephant coming?’
<i>Suc nane de ku lo?</i>	‘Has the elephant got a fractured leg?’

In the olden, days elephant were so troublesome. They were found everywhere in the bush and they did not see eye to eye with man because they are fearful. They used that power to threaten men anywhere they were found. It is the duty of the pepper farmer’s wife and children to pluck the pepper when they are riped. So in those days, the elephants did chase most women away from the farm because they were interested in eating the riped pepper on the farm. In a bid to drive away the elephant, this song was

sung. This song is structured in one stanza with six lines. The first line and the second line has four words each. The third line has five words. The fourth line has three words. The fifth line also has four words and then finally line six has also got five words. So in all the song contains twenty-five words. The rhyming scheme of the song is *aaabaa*. What is more artistic about the arrangement of the words is that, it is a sestet, (a poem of six lines) and the first three words that began each line is *suc, suc, suc*, the next three lines also began with *kuadaa, suc* and *suc* which is so artistic in the presentation. The theme for the song is that women are easily frightened and for that there must always be a man beside them.

One of the major literary devices used in the song is repetition. *Suc de ma lo?* is repeated at line one, two and five. *Suc nane de ku lo?* 'is lion coming' is also repeated in three and six. The repetitive nature of the song really shows how women are easily frightful. The songstress of the song used simple words in the construction of the song. The song is therefore clear and simple for all to understand.

#### 4.1.12 Song text 12

<i>Polisi lee!</i>	'Policeman'
<i>Ke a tsj we mo po o ngj</i>	'You are always available'
<i>Polisi lee!</i>	'Policeman'
<i>Ke a tsj we mo po o ngj</i>	'You are always available.'
<i>Ma kj ye dade.</i>	'Let me pick my cutlass.'
<i>Ma sj pu mi</i>	'And get to farm'
<i>Ma tsua agbeli.</i>	'Let me harvest my cassava'
<i>Pe ma ye nc kj.</i>	'I by all means have to eat.'
<i>Polisi lee!</i>	'Policeman'
<i>Ke a tsj we mo po o ngj.</i>	'You are always available.'

In the olden days, issues of conflict and misunderstandings among the members in our communities were handled by chiefs and their elders. When our countries were

colonized by the British or the foreigners, a new system of leadership and governors were structured and for that matter conflict resolutions are now handled by the police. The coming up of police in our communities is seen by the community members as a form of monopoly who only have the powers in their hands to overrule the community members even at a least offence that they commit and thereby standing on that to extort money from them. The community therefore sees the work of the police as a work which is not difficult. They detect this by comparing the hard work they do on their farms from morning till evening before they eat. To them, these policemen are found everywhere watching and observing the least offence a person might commit in order to charge them and extort money from them. To the songstress they are really nuisance to the communities. The songstress therefore sees her working tool (cutlass) and her farm as a source of income and feed to her household.

This is where she stated:

<i>Ma kj dade.</i>	‘Let me pick my cutlass.’
<i>Ma sj pu mi .</i>	‘And get to farm’
<i>Ma tsua agbeli</i>	‘Let me harvest cassava’
<i>Pe ma ye nc kj</i>	‘I would by all means find something to eat.’

In the above text, one can clearly see that the work of a farmer compared to that of the police is far better so the songstress therefore downtrodden the work of the police as useless in the communities. This particular work song is structured in one stanza with ten lines as we see below.

<i>Polisi lee!</i>	‘Policeman!’
<i>Ke a tsj we mo po o ngj.</i>	‘You are always available.’
<i>Polisi lee!</i>	‘Policeman!’
<i>Ke a tsj we mo po o ngj.</i>	‘You are always available even if you are not called on duty.’
<i>Ma kj ye dade.</i>	‘Let me pick my cutlass’
<i>Ma sj pu mi</i>	‘Get to farm’



<i>Ma tsua agbeli.</i>	'Let me harvest my cassava'
<i>Pe ma ye nc kj.</i>	'I by all means have to eat.'
<i>Polisi lee!</i>	'Policeman!'
<i>Ke a tsj we mo po o ngj.</i>	'You are always available even if you are not called on duty.'

Artistically, every first letter of the first word that begins each line goes like this PKPK, MMM, PPK. This is a work of art and it depicts a song of hard working farmer who needs a sought of energizer like this type of song to propel him to work harder. The rhyming scheme of the song is as follows; *ababcdefab*. The theme of the song is "hard work pays" In the song we see the police loitering around sniffing around to find victims of the law charge them by forcefully extorting money from them without doing any hard work before they earn their living.

The songstress made use of some literary devices such as parallism, symbolism, repetition to convey her message. Repetition is one of the literary devices used. *Polisi lee!* Is repeated in lines one, three and nine. *Ke a tsj we mo po o ngj* is repeated in lines two, four and ten. The songstress repeated these lines to drum loudly the deeds of the police in our communities. Another literary device is symbolism; symbolically, the work of the policeman as seen by the songstress can be compared to the lazy people in our communities who always dodge the farming work we do but find ways and means to eat without sweat.

This is where she presents the police which symbolizes the work of lazy men in our communities who refuse to do hard work just as the farmer do, but find dubious ways and means to eat without sweat. The use of anophora in lines five, six, and seven as shown below:

<i>Ma kj a dade.</i>	'Let me pick my cutlass'
<i>Ma sj pu mi.</i>	'And get to farm'

*Ma tsua agbeli.* 'Let me harvest my cassava'

This shows the hope, the believe and the confidence of a farmer that all his livelihood depends on his cutlass and the farm. The artistic use of this anaphora also emphasizes the effort and the philosophical idea of the theme "Hard work really pays"

We can also detect parallelism in line five and seven. This is done in such an artistic way to propel the farmers to work all the more on their farms. The language used in the song is so simple for everyone to understand. Even though, it signifies the work of the police to create a mental picture of people who are lazy in our communities such as what we see the police do. The tone in the song can be seen as a form of casting insinuation to the lazy people in our community who do not want to work hard before they earn a living. It is therefore in a form of an insinuation for which not everybody or any ordinary person can clearly see it. This work song can also be seen as a clarion call to all and sundry who are loitering in the communities to wake up and work harder just as our farmers do.

#### 4.1.13 Song text 13

<i>Ye Pa nj c ma gbo .</i>	'My sore will heal'
<i>Ye Pa nj j ma gbo kokooko.</i>	'My sore will surely heal.'
<i>Mawu ma ha nj.</i>	'God will make it that.'
<i>Anunu hj mi ma pue si.</i>	'The housefly will be put to shame.'
<i>Ye Pa nj c ma gbo.</i>	'My sore will heal.'
<i>Ye Pa nj j ma gbo kokooko.</i>	'My sore will surely heal.'

The human body is made up of the flesh and blood. It is so soft, delicate and bristle that the least subjection or exposure to any system which suppresses it creates either a wound or bruises on the body which gives way to flies to hunt.

In the above work song, the songster is hoping against hope that there will come a time where his wound which has given way or chance to flies parasiting on him will by all means be healed by the doer of the God Almighty. This is where he states:

<i>“Ye pa nj c ma gbo.</i>	‘My sore will heal.’
<i>Ye pa nj ɔma gbo kokooko .</i>	‘My sore will surely heal’
<i>Mawu ma ha nj.</i>	‘God will make it that.’
<i>Anunu hj mi ma pue si.</i>	‘The housefly will be put to shame’
<i>Ye pa nj c ma gbo.</i>	‘My sore will heal.’
<i>Ye pa nj j ma gbo kokooko.</i>	‘My sore will surely heal.’

In the other sense, the songster is talking about the lean season of the farmer where the farmer is planting or sowing. Traditionally, farmers face difficulties during planting and they anticipate seriously that there will be a day for harvest where happiness will be their portion, and this will not come by itself but with support from the God Almighty. Here, the songster compares the hardship or the difficulties they face during the time of planting to the way houseflies petch and linked the surface of the wound which is so painful. It is therefore ironical in the work song as the farmer hopes to overcome someday.

This work song is structured in one stanza in six lines. The first two lines begin with the word *Ye – Ye* ‘My – My’. The third and fourth lines also begin with *Mawu – Anunu* ‘God – Fly’ and the fifth and sixth lines read *Ye – Ye* ‘My – My.’ This is an artistic way of presentation. The rhyming scheme of this work song is aabcaa. This is lyrical and worth to be song respectively. The stylistic arrangement of the words in the song is so vivid and also appealing to the singers and the hearer’s altogether and also it would energize the farmer to work without feeling of any tiredness. The theme for the song is with God, all things are possible. It is just to say that one can overcome all difficulties of life in an appropriate time apportioned by God. The songster employed some literary

devices to drum his message home. One of such literary devices used is repetition in the first and second lines and then in the fifth and sixth lines.

It states like this;

<i>Ye pa nj c ma gbo.</i>	'My sore will heal'
<i>Ye pa nj j ma gbo kokooko.</i>	'My sore will surely heal'
<i>Ye pa nj c ma gbo.</i>	'My sore will heal.'
<i>Ye pa nj j ma gbo kokooko.</i>	'My sore will surely heal.'

He also used symbolism. We see the use of housefly in the fourth line as a symbol of misfortune, problems and enemies of progress that hinder the success of the farmer. To the farmer, misfortunes do not just occur but they are caused by both internal and external factors and these are the enemies of progress. Also, the persona uses personification. The use of the housefly *anunu* here has been personified because the insect stands for something else. This can be human beings who stood far behind and to him, all that he wants is the farmer to be disgraced however the persona is optimistic that one day, God shall work his miracles and all those enemies misfortune shall be disgraced and hooted. When one looks at the language used in the song, one can clearly use words in his presentation. In the other sense, the persona is so ironical in his presentation. He uses housefly *anunu* to stand in for enemy of progress and if one does not weigh the statement carefully one would not understand what he is talking about. The tone is that of a typical insinuation against the enemy's progress. Even though it is soft, it is able to convey the message appropriately to the general public.

#### 4.1.14 Song text 14

<i>Klo do tenj a do?</i>	'Which Krobo dance did they dance?'
<i>Klo do tenj a do?</i>	'Which Krobo dance did they dance?'
<i>Anui nyumu kaa a nuɔ yo</i>	'Men are not easily kidnapped like women.'
<i>Mohu moo te, se ali peec hic.</i>	'Arise! For laziness is a disease.'

Among the Krobos, there are so many types of dances that they engage themselves in during their cultural and traditional rituals. One of such dances is the Krama dance. The song above is affiliated to the Klama dance and it is also used as a work song. In this song, during singing and dancing, there are some members who are aloof or motionless to the tune of any song they may hear. The song is telling the listener or the hearer to wake up and dance because among the Dangme people as well as the Krobos, the dance is shared and many are those who may not like to get up, shake themselves and also dance to the tune of any song they may hear. That is the Klama dance. So the song is asking of which Krobo dance they dance to.

The same song can be used as a special work song which propels and energizes the farmer to wake up and work for laziness and idealness produce or yield sickness.

Many are those in our communities who do not want to work but theirs is to be loitering around idling doing nothing but find dubious ways and means to earn their living. As farming among the Krobos is noted to be the major occupation for the dwellers, people in the community want to see all busying themselves on their farms. The song is structured in only one stanza with four lines. This is what we call quartet and it is artistically composed with twenty four words.

The song is synchronically arranged. The words in the first line is repeated. The theme for the above song is that men are really seen in their actions. We see this in the third line, *A nui nyumu kaa a nuu yo* 'men are not easily kidnapped like woman.' This means that, man is stronger than woman. A woman can dance softly with her beauty but a man with his strength. Among the Krobos, strength is needed for the farmers to work on their farms so when a person is seen sitting down idle, it is assumed that such a person

would go sick. That is why the songster suggests that, one must wake up and dance in order for that person not to go asick.

The persona employed some literary devices to convey his message. One of such literary device is repetition. The first is repeated twice. This is to lay emphasis on the rhetorical question the persona was asking.

*Klo do te nj a do?* 'Which Krobo dance did they dance?'

We have also seen a rhetorical question as stated above;

*Klo do te nj a do?* 'Which Krobo dance did they dance?'

This rhetorical question is to elicit the type of the Krobo songs they sing. The persona also made use of a proverb.

*Anui nyumu kaa a nuu yo* 'Men are not easily kidnapped as they do to women.' This is a real proverb to show the strength of a man in our communities. And such strengths are seen in our men on their farms.

The language of the persona is that of encouragement to all and sandry to wake up and do something especially to work on the farm. The tone is therefore that type of speech which instigates and inspires all around to work as men.

#### 4.1.15 Song text 15

<i>Eeei, Eei, Eei, eei!</i>	'Eeei, Eei, Eei, eei!'
<i>Eeei, Eei, Eei, eei!</i>	'Eeei, Eei, Eei, eei!'
<i>Mayo ya pa mi</i>	'The old lady has been to the riverside.
<i>Mayo ya yj nyu</i>	'The old lady has gone to fetch water.'
<i>Otsitsi fia Odono</i>	'Alligator has beaten the drum.' (Literary)
<i>Wa we ywia</i>	'We are doomed.'

Water has been very important in our households in the olden days and even today. In the early days sources of water were very scarce, so women found it difficult in search of water to fetch. Therefore places where they got water happened to be in caves, wells and dams. However, these places are full of animals which share this water with man. As a matter of fact, most of our women who went searching for water faced problems with animals such as elephants, crocodiles, alligators and many others. In the above work song the persona was going to fetch water in a cave and there was an alligator in the water so the voice of the alligator frightened her and it became a problem for her. So now the problem is: Is she going home with water or without water? If it happens that due to the frightful voice of this alligator she goes home without water then imagine the situation she is going to face in the house. As we are all aware of, water is used for so many house chores such as cooking, washing, drinking, bathing and what have you? So imagine a typical household without water. This is going to create a very big mess and that is the situation in which the woman found herself. The song is structured in a single stanza with six lines with Twenty-two words. Looking critically at the structure of this particular work song one can see clearly see that it is artistically woven. From lines one to four, the beauty of the arrangement of the words is such that each line contains four words and that artistic arrangement runs through. When we continue from line five to six, they are arranged in such a way that each line has three words and that is where the aesthetic nature of the verse is clearly shown.

The theme of the work song above is, 'water is life'. The theme suits the song appropriately in the sense that imagining the persona going home without water, the mess that the situation will create.

The persona employed some literary devices in the song. The first one which is loud and clear is repetition as we can see this lines one and two which states:

*Eeei, Eei, Eei, eei!*    ‘Eeei, Eei, Eei, eei!’  
*Eeei, Eei, Eei, eei!*    ‘Eeei, Eei, Eei, eei!’

This is in a form of interjection or exclamation bringing out the woeful and frightful feelings of the songstress which runs through her body and broke out through her mouth just as it said that when the heart is full of anxieties it comes out through the mouth and that is what we see in the voice of the woman. The horizontal repetition of the word ‘Eei’ four times on a line and repeated on another line tells you the critical situation in which the woman finds herself. The persona here is the woman, *Mayo* whose voice we are hearing from the song.

We can also see parallism as a literary device used in the song in lines three and four where *Mayo ya* is found in the two lines which are parallel to each other. The songstress also made use of a proverb in line 5 *Otsitsi fia Odonno* ‘Aligator has beaten the drum.’ This literary means the alligator made noise to frighten the woman. This same expression also denotes an idiomatic meaning which means ‘Evil has befallen someone.’ This signifies that an idiom is employed as a device in the song. *Otsitsi fia Odonno* ‘Alligator has beaten the drum’ can also stand for personification where the alligator is personified. The songstress used a simple language to convey his message. This is seen in the choice of words the persona used. The persona used harsh tone. We see this in his utterances in the first two lines of the song.

#### 4.1.16            Song text 16

*Jije jua nyj woc?*            ‘Which market do we ply?’  
*Jije jua nyj woc?*            ‘Which market do we ply?’



*Bisa kunc c he.*                    'Because of the Bisa conflict.'  
*Sekesua wa woc*                .We ply Sekesua.'

Market centers serve as joint meeting places for people to come and sell and at the same time buy. There are so many market centers for the people of Manya Krobo which they ply on Tuesdays and Fridays. Some of these market centers among others are Asesewa, Sekesua, Agormenya, Nkrakan, Akate and Bisa.

Goods mostly found on these markets are the produce from the farms of which people travel from many cities to buy. As the village folks sing the work song, it inspires them to work harder on their farms and at the same time to determine the particular market where they would like to send their farm produce.

This is a quartet. A song of four lines and it consists of fifteen words in a single stanza. The first three lines of the same number of words are horizontally arranged on each line. The last line is composed with only three words. With the arrangement and the structure of the above song, there is no doubt in that, the songster sang this song as a work song. The theme of this particular work song is, 'the happiest day in the life of a producer, is the market day'. We saw this as a theme in the sense that every producer of a good has in mind the market center for his/her goods and in the piece, there are two voices one from a rhetorical question to a persona who is not there about the type of market that the citizens ply.

The statement contains an element of apostrophe in the sense that the hearer or the listener is not there but being addressed as if he is present. Dramatically it is the same rhetorical questioner who is the recipient to answer. This is the work of art which demonstrates the beauty of a piece like this. And as the farmer works and sings it promotes efficiency in his work output on the farm because he knows for sure that at

the end of the day when he is able to work harder and harvest, his goods in abundance he is going to send these goods to the market and that market day will be his joyous day. The first literary device the persona employed is repetition. We can see this clearly written in the first two lines as it is shown below;

*Jije jua nyj woc?*      ‘Which market do we ply?’  
*Jije jua nyj woc?*      ‘Which market do we ply?’

This is so rhetorical and it demands no answer but at the same time, it is enquiring and laying emphasis on a type of market that the citizens ply.

The persona has also made use of symbolism where the word ‘market’ symbolizes happiness for every producer of a good. The use of language in the song shows that the persona has simplified himself to the lowest degree in the sense that the choice of words he uses in the song makes it easy to understand the message the songster wants to put across. The tone of the song is so conversational and proactive in such a way that the question the persona was asking was fully answered.

#### 4.1.17 Song text 17

*Apjte Dole lee poo mi pa.*      ‘Apete Dole help me to cross the river.’  
*Se ljtsjnj ngj a he woe.*      ‘Canoe owners are bluffing.’  
*Se ljtsjnj ngj a he woe.*      ‘Canoe owners are bluffing.’  
*I li silemi.*      ‘I cannot swim.’  
*Apjte Dole lee poo mi pa.*      ‘Apete Dole help me to cross the river.’  
*Ljtsjnj ngj a he woe.*      ‘Canoe owners are bluffing.’  
*Ljtsjnj nge a he woe.*      ‘Canoe owners are bluffing.’

Among the water plants of the Dangme people, *Apete Dole* also known as *aguba* is well noted to be a mysterious plant of all the plants. According to Rhedolf (1949) this particular water plant presented itself as an island on which the immigrants of the

Dangme people descending from Nigeria walked to cross the Volta Lake at Foujoku near Akrade.

In the song above the persona is appealing to *Apete Dole*, this mysterious water plant to help him cross the river as the canoe owners or the paddles were bluffing him.

The song is structured in a single stanza with seven lines and thirty Four words. The rhyming scheme of the song is *abbcabb*. The theme for this particular work song is 'there is a power which is beyond powers'. We see this theme running through the song in the first line, the song raised: *Apete Dole lee poo mi pa* 'Apete Dole help me to cross the river.' The same line is repeated at line five. *Apete Dole lee poo mi pa* 'Apete Dole help me to cross the river.' Even though there are people at the river bank who are equally capable of helping the persona to cross the river yet he sought to appeal to *Apete Dole* whose mystical powers are above those there.

The actual ability of the canoe owners is to help people cross the river but due to their attitude towards the persona, he chose to seek the actually means that there is something mightier than them. This actually means that there is really power above all powers. Among the literary devices used in the song, metaphor stood tall in the sense that the persona was comparing the powers or strength of the canoe owners which were not the lord Almighty which happen to be *Apete Dole* to come to his aid .the second one is repetition.

We see repetition in lines one and five, lines two and three and then lines six and seven. The persona made use of repetition to emphasis that as the canoe owners were really bluffing him, he has all the hope that *Apete Dole* will be of help to him. That is the reason why he called *Apete Dole* twice that He should help him cross the river. The use of symbolism is also detected. This is where *Apete Dole* as a river plant symbolizes

God. We can also say personification as a literary device in the same line one and five. *Apete Dole* is generally or publish noted as a water plant but it has been personified because this is inanimate object or material but having called him to respond, it means it has been made a human being. The whole stanza has many instances of assonance where the vowels are used in continuous succession. The choice of words presented in all the song is simple; it is only the use of *Apete Dole*, a feature of symbolism which will be a little bit difficult for the hearers or listeners. The tone of the song is appealing and result oriented.

#### 4.1.18 Song text 18

<i>Akuafo gbami ɔ.</i>	‘Marrying a farmer.’
<i>Nɔ ne ngɔɛ ye nya pɛ ji.</i>	‘What is distasteful to me is that,’
<i>Tso ngua ne a maa wo he la.</i>	‘A big tree to which fire would be set around.’
<i>Lɔ ɔ he ne i be gbae kulaa</i>	‘Because of that I will not marry at all.’

Farming is presented as a teaching work. Before planting begins the farmer has to tame a troublesome mass of trees, rocks and briars by cutting them. Clearing this is a back-breaking work. In the song, the songster creates the imagery of the difficulty involved in farming. The persona, probably a woman expresses her disgust at such work. Instead she rather remains a spinster. Spinster refers to an unmarried woman who is older than what is perceived as the prime age range during which women should marry. William Shakespeare (1682) referred to a contemporary saying that it was the fate of women who died unmarried to lead apes into hell. The term is derogatory and thus a woman may choose to become the wife of a man who feels no emotions of love or respect even than remaining a spinster. In this song, the songster prefers the humiliation of being a spinster than becoming the wife of a farmer. This song is structured with four lines in a stanza with twenty six words. The rhyming scheme of this song is ‘a, b, c, c’. The

rhyming scheme of the song is alphabetically structured or arranged. The theme for this song is laziness.

A man is the head of the household of Kroboland. Men are seen as very important members of the Krobo community with crucial roles to play. The man is seen as the family provider, teacher and an advisor of the family. The man is supposed to farm to feed members of his household and his in-laws. Therefore *Akuafɔ* ‘a farmer’ is supposed to be a hard worker and for that matter his wife or partner should be in a full support of whatever steps the man takes to accomplish his task on the farm. In the song above the persona who happens to be the wife shows her displeasure in marrying a farmer due to the nature of the job on the farm. According to this persona, what she dislikes about the farmer is the strenuous and exacting activities the farmer performs as preparatory roles prior to the ploughing and the planting of the seeds. She made mention specifically on the burning of logs on the farm before other activities follow. That is *Tso ngua nj a maa wo he la* ‘A big tree to which fire would be set around.’ That is what she dislikes and therefore decided not to marry at all.

Symbolism is also used in the song. An example is the fifth line *Tso ngua nj a maa wo he la* ‘A big tree to which fire would be set around.’

The persona uses simple words to illustrate and also convey her message. The tone for the song is displeasure that is where we see the woman telling us her unwillingness to marry a farmer.

#### 4.1.19 Song text 19

<i>Hwc maa ye o yo c nj o maa na.</i>	‘You will see how hungry your wife will be.’
<i>Hwc maa ye o yo c nj o maa na.</i>	‘You will see how hungry your wife will be.’
<i>O be agbeli ngmc nɛ o fc ha.</i>	‘You do not own a cassava farm and have

*Hwc maa ye o yo c nj o maa na.* brought forth twins.’  
 ‘You will see how hungry your wife will be.’

Farming is the major occupation for the people of Manya Krobo. Among the crops the farmer harvests from the farm, cassava is well noted to be the father of all because most of the foods they eat are extracted from cassava (*kokonte*, dough and whole lot of others). Therefore, if you are a native and you are a farmer and you do not have cassava on your farms, it means you are irresponsible and for that matter you cannot care for your family. In the song (19) above the wife of the farmer bore him twins and that particular farmer has not got any cassava in his farm therefore the persona is casting insinuation that because the farmer did not get cassava on his farm before his wife bore him twins the wife will go hungry.

<i>Hwc man ye o yo c nj o maa na.</i>	‘You will see how hungry your wife will be.’
<i>Hwc maa ye o yo c nj o maa na.</i>	‘You will see how hungry your wife will be.’
<i>O be agbeli ngmc o fc ha.</i>	‘You do not own a cassava farm and have brought forth twins.’
<i>Hwc maa ye o yo c nj o maa na.</i>	‘You will see how hungry your wife will be.’

The song is structured with one stanza with four lines and thirty-eight words. The theme of the song is “laziness”. In the song we see this farmer whose wife has borne him twins yet he does not have cassava on his farm to feed the family and therefore the voice of the persona in the song announces this into the ears of others. So any farmer who works and sings this song it is a form of reminder to him to realise himself to plant cassava which is the principal food stuff so that his household will not go hungry. It is also a caution for lazy farmers to wake up and work harder.

One of the major literary devices is repetition. This is seen in the first line, second line and the fourth line. The rhyming scheme is *aaba*. The persona makes use of symbolism. He uses cassava to stand for wealth. Among the community members of Manya Krobo, health is wealth. Imagine a poor farmer whose wife has borne him twins without anything, the situation will be worse. Therefore, in such community the health of this woman is the health of the community therefore the health of members in the community is paramount to Krobo. Health they say is wealth hence the African Proverb, 'Disease and disasters come and go like rain, but health is like the sun that illuminates the entire village'.

For the traditional African, health is not just about the proper functioning of bodily organs. Good health for the African consists of mental, physical, spiritual and emotional stability [of] oneself, family members, and community. This integrated view of health is based on the African unitary of reality. Good health for the African is not a subjective affair. (Omonzejele 2008:120) Mbiti (1990:109) rightly notes:

Only in terms of the other people does individual become conscious of his own being..... When he suffers, he does not suffer alone but with the cooperate group..... Whatever happens to the individual happens to the group, and whatever happens to [the] whole group happens to the individual. The individual can only say: I am because we are, and since we are, therefore I am''.

This idea is significantly presented in Manya Krobo work songs. It is when the individual is in good health that he can work. In the song above, the farmer is admonished to place a premium on his health. The language the songster used to convey his message is simple and clear for everyone to comprehend. This type of song is so

embarrassing in such a way that it can drive the target/lazy man away from home and that will create a problem for the one who has given birth.

#### 4.1.20 Song text 20

<i>Aplam Tjnpj yi nyc mi ku?</i>	'Aplam Tjnpj does not take late supper!'
<i>Ke o ya ngmc mo kpa ma?</i>	'So when you go to the farm, close on time?'
<i>Aplam Tjnpj yi nyc mi ku?</i>	'Aplam Tjnpj does not take late supper?'
<i>Ke o ya ngmc mo kpa ma?</i>	'So when you go to the farm, close on time?'

Among the Manya Krobo people, traditional marriage is very honored by both two families that is the man's maternal and paternal family and the woman's maternal and paternal family. It is assumed that these two families have a very important role to play in the marriage and for that matter the relationship.

In the cause of the marriage ceremony, when all things are done, the elders in the families are given the opportunity to advice the couples and the voice of the song that we are hearing from the persona is one of those pieces of advice.

<i>Aplam Tjnpj yi nyc mi ku?</i>	'Aplam Tjnpj does not take late supper!'
<i>Ke o ya ngmc mo kpa ma?</i>	'So when you go to the farm, close on time?'
<i>Aplam Tjnpj yi nyc mi ku?.</i>	'Aplam Tjnpj does not take late supper?'
<i>Ke o ya ngmc mo kpa ma?</i>	'So when you go to the farm, close on time?'

This piece of advice is coming directly from *Aplam Tjnpj's* mother to the in-law that is the addressee for her to take a caution because she knows what is good for the son.



This piece has been structured in four lines in a single stanza with twenty-six words. The rhyming scheme for the song is ‘‘a, b, a, b’’ and it is artistically structured. The beauty of it all can be seen clearly that all the words that begin every line of the sentence goes like this; *Aplam, Ke, Aplam, Ke*.

The theme of the work song 20 is caution against eating late. Eating late does not promote good health. It is for this reason that in most cases, farmers allow their wives to leave the farm earlier. Most men however, are in the habit of coming home late after the day’s work on the farm. The song is an advice to farmers to come home early since their health is very important to their families. The rhyming scheme of the song which is *abab* can testify that. The persona also used symbolism that is where he used *Ku* that is food to stand in for all types of food. The persona made use of paradoxical statement.

*Aplam Tjɔpɔ yi nyc mi ku.* ‘Aplam Tjɔpɔ does not take late supper.’

This is a statement which seems to be senseless but when one weighs it critically, one can see that there is an element of truth in it. The doctors and the scientist proved that late supper is not good so we should not eat late in the evening, so scientifically digestion does not take place when we sleeps, but within the day when activity is going on. As a result of late eating people experience stomach protruding, which is a form of sickness. The persona has selected simple words to construct his message. The persona used a soft tone to convey the message.

#### 4.1.21 Song text 21

<i>Naana lee ma je o.</i>	‘Mother-in- law, I will leave.’
<i>Ke sa bcsɔnj a hi mi ngmj</i>	‘If after the oil processing I am denied my palm kernel
<i>Naana lee ma je o.</i>	‘Mother-in- law, I will leave.’

This is what we call *Bcsc gbemi la* 'Oil processing song'. Among the people of Manya Krobo the processing of oil is one of the major occupations. This work is mostly done by the women. The women do this mostly with their mother-in-laws. There is a way of going about the work so that at the end of the work each and every one would benefit from it. What they do is that, in the preparation of the palm fruits, the oil belongs to the farmer but the palm kernel belongs to the wives. Some farmers on some occasions take everything from the woman after all their toil. As a result, some of these issues bring conflicts and quarrels among them and this sometimes results in divorce. In the above song, a farmer's wife woefully complains to the mother-in-law because she feels cheated. This song is sung mostly when the women are pounding the boiled palm fruits yet to be processed for the palm oil. The song is structured in a single stanza in three lines of eighteen words as follows:

<i>Naana lee ma je o.</i>	'Mother-in- law, I will leave.'
<i>Ke sa bcsɔnj a hi mi ngmj</i>	'If after the oil processing I am denied my palm kernel
<i>Naana lee ma je o.</i>	'Mother-in- law, I will leave.'

The rhyming scheme for the song is a, b, c. From the rhyming scheme of the song above one can see clearly that, the song has been chlonogically arranged and it is rhythmical, such arrangement exposes the beauty of the song. The theme of the song is denial of one's privileges.

The persona also made use of symbolism. We can see symbol of authority where the mother-in-law is acting as a consultant. The persona should have packed all her belongings and left this man who cheated her for a long time, however she sees wisdom in the mother-in-law as a symbol of authority for construction that was why she was first all complained of issues to her. This song also serves as a symbol of reminder to the farmers who cheat their wives by denying them of their share. The persona also

used apostrophical statement by addressing somebody that we cannot see whether the person is there or not, we cannot tell.

The message was conveyed in simple language for all to understand. So the choice of words is really simple and clear. The tone is a little bit harsh because the persona is giving a complaint or reporting an issue of heartfelt for which the mother-in-law must give her her ears in order to sooth her heart so that she changes her mind not to leave.

#### 4.1.22 Song text 22

<i>E ngcc ha mo</i>	'Be happy about it.'
<i>Alamua kpogo ngcc ha mo lee</i>	'You enjoy cooked water yam.'
<i>E su ngmɔ humi be nj ginta ngj o kuj he</i>	'The farming season is due and you hanged a guitar around your neck'.

Most at times in our communities, there are people who do not want to work but they move about singing, dancing and playing instruments such as, flutes, pipes and guitars. There, was this man who did not want to go to farm but his was to gather youngsters roaming from house to house playing and dancing with them and, any food they were offered in any house, they sat down and ate it.

According to the persona, this particular person likes *Alamua* yet, he dislikes the task of cultivating it but only interested in enjoying it. This work song is a tercet. The persona is presented as a person who detastes amidst singing and dancing with a guitar instead of cultivating what he likes *Alamua Kpogo*. This is a three-line work song composed in a single stanza with twenty (20) words. The rhyming scheme of the song is *abb* which shows simplicity. The persona made use of symbolism. We have identified two things namely: *Alamua Kpogo* 'sliced water yam', *ginta* 'guitar' and so all these

things bring to mind items of food and song. The theme of the song is ‘laziness’. They used simple words to convey the message.

#### 4.1.23 Song text 23

<i>Moo hye o nɔ bo.</i>	‘See how tattered your clothes are.’
<i>Moo hye o nɔ bo da tɔlɔ.</i>	‘See how tattered your clothes are drunkard.’
<i>Moo hye o nɔ bo</i>	‘See how tattered your clothes are.’
<i>Da tɔlɔ, ko o ya, mo ya de ta polɔ,</i>	‘You my detractor, go and tell the tapper’
<i>Ke e jɔɔ ta pomi.</i>	‘That he should stop tapping wine.’
<i>Kɛkɛ ma jɔɔ da numi.</i>	‘Then I will stop drinking.’
<i>Moo hyj o nc bo da tɔlc.</i>	‘See how tattered your clothes are drunkard.’
<i>Moo hyj o nc bo.</i>	‘See how tattered your clothes are.’

This type of song is sung when palm wine tappers are tapping the palm wine. Palm wine tapping is one of the major occupations among the people of Manya Krobo. Palm wine tapping is a distillation of local gin called *Akpeteshi*. *Akpeteshi* is well noted to be a traditional drink but all those who embrace this type of drink too much are those who cannot keep and control themselves in so many things because the drink will make them weak and lazy. Even though palm wine tapping is their major occupation yet they detest those who take to drinking too much because that can destroy ones life. Drunkenness is a negative attitude and it is regarded as a habit and a threat to the moral fibre of society.

In Proverb 23:20-21, the Bible admonishes. ‘Do not join those who drink too much wine or gorge themselves on meat, for the drunkard and the glutton will come to poverty, and drowsiness will cloth them in rag.’

The song is structured in a single stanza with eight lines. It is arranged in a hoverzard manner. Therefore the rhyming scheme of the song is *ababccba*. The major theme for

the song is drunkenness. The availability of the palm wine is the availability of the *Akpeteshi*. So therefore, the more the people see it, the more they drink it. Let, the persona continued that, all those who drink it too much their clothes would be tattered on them. It actually exposes one's nakedness and makes one unkempt and useless. One of the major literary devices that the songster used is repetition. The repetition of "see how tattered your clothes are" is done with a mocking intent which goes with other non-verbal forms to achieve the intended mission of bringing about change. Thus, Okpewho 1992:72, repetition is employed sometimes profusely, to mark a feeling of excitement or agitation, whether in the sense of utmost delight or deepest anxiety and fear. The songster employed simple words to convey his message. The tone he used is harsh in the sense that, it is words of admonishing to all palm wine tappers as well as the general public who are interested in too much alcohol.

#### 4.1.24 Song text 24

Matey Yitse do wo hum'.	'Matey Yitse needs our helping hands on his farm.'
Wa bua ne wa ya wa le.	'Let us come together and help him.'
Waa ho! Waa ho! Waa ho!	'Let us go! Let us go! Let us go!'

Among the Manya Krobo people, it is uncommon to see farmers working together on someone's farm as a way assisting him. Most at times, this type of assistance given is done on rotational basis. As the axiom goes, 'unity is strength', the people of Manya Krobo strongly believe that when two or three come together because of love, unity and harmony, the work is easily done amidst jokes and laughter. That is the motivation that drives farmers on to work harder. This is what is called communal farming. In the song text (24) above we see *Matey Yitse* who needs a helping hand on his farm and for that

matter, he requested that his colleagues in the community should come and help him. Such an invitation of the people, yielded results.

The theme for this song is ‘unity is strength’. As stated earlier, this is a motivation that drives and propels community members especially farming communities and that helps them to work at ease on their farms. The song is structured in a single stanza with three lines of just eighteen words. One of the common literary device used in the song is repetition, we can see this in the last stanza of the song which states *Waa ho! Waa ho! Waa ho!* ‘Let us go! Let us go! Let us go!’.

This repetition shows the willingness of the people to go and support their brother *Matey Yitsj* on his farm. This can also be the love and the joy that the people bore in their hearts and that propels them to move together and help their brother on the farm.

The rhyming scheme of the song text (24) is *abc*. This is a simple farming song, which is lyrical on the lips of every farmer working assiduously on the farm.

#### 4.1.25 Song text 25

Wa ngo pisa ke gbe ta ne 4	‘We used an axe to fell this palm tree’
Wa ngo soso ke ja ta ne o	‘We used straight hoe to cut this palm tree’
Wa ngo mumui nge wo ta a nya	‘We used a gourd under it’
Osfo Tee Bio ji wa da kpalo	‘Osfo Tee Bio is our palm wine tapper.’

Palm wine tapping is one of the major occupation among the people of Manya Krobo. Due to the nature of Manya Krobo lands, there are places where nature has endowed the whole area with palm trees where no human being contributed anything to ease germination and growth. However there are places where palm plantations are intentionally done because of their produce. The products of palm tree are uncountable. For this reason, farmers of Manya Krobo area never play with palm trees. Among the

numerous products such as, palm oil, palm nuts, soap, broom, cane for basket, soup, palm kernel oil, just to mention a few, palm wine is one of these principal products which is got from the palm tree.

Before palm wine is gotten from the palm tree, the farmer must fell the tree by the use of either an axe or a hoe, which needs physical strength and power of abled men to do successfully. In the song above, the songster vividly describes the production of palm wine. When the trees are felled, the tapper dresses the felled trees, bore a hole on them, smokes it, and lays a gourd under it for the palm wine to be tapped from it. This is done by a specialist who is well trained and well versed in this job because this work cannot be done by any layman.

According to the songster, *Osofo Tjj Bio* is the Palm wine tapper. One would be wondering of the contradiction here. How can *Osofo*, a Reverend Minister whose duty is to preach against such a good is now the provider. But traditionally, it may happen that, he is someone who grew up in a palm wine tapping community and might only know such a job off hand and his livelihood depends on it. *Osofo Tjj Bio* may be compelled to stop being a palm wine tapper as he has been mocked in the song above since an *Osofo* cannot be a palm wine tapper at the same time.

Song text (25) has the theme 'faith and work' in the sense that every man must work before his hand touches his lips. However, our faith directs us to which type of work that will be suitable for us to enable us in a living but Biblically, he who does the work of God never lacks God's support. Even though *Osofo Tjj Bio* has been mocked in the song as a principal palm wine tapper, he would however never continue to work as a palm wine tapper because it is contradictory.

The song is structured in a single stanza of four lines with thirty one words. Looking through the song, one would detect an anaphora as a literary device aesthetically used to bring out the beauty of the song. We can see this in lines one, two, and three where *Wa ngo* 'We used' is repeated in all the three lines.

We can also see assonance in line two where "ɔ" sound is used in succession.

*Wa ngo sɔsɔ k1 ja ta ne ɔ*                      'We used straight hoe to cut this palm.'

The rhyming scheme of the song is *abcd*

#### 4.1.26 Song text 26

Wa ma mi Jc c hia,                      'Our lake begins to ooz'  
Kj e mi lo nguahi.                      'With it is big fishes'  
Wa ma mi Jɔ ɔ hia,                      'Our lake begins to ooz.'  
Ke e mi lo nguahi.                      'With its big fishes.'

Manya Krobo is directly located in the Eastern Region. Among the rivers in Ghana, River Volta is said to be the longest. It descends from Burkina Faso with various tributaries and enters the sea at Azizanya in Ada. As river Volta is closer to Manya Krobo, some of its tributaries have their ways in some valleys and form steams. When the main river Volta begins to move during heavy down pours, it overflows its banks and have its way into these tributaries and when such a thing occurs all the big fishes in the river Volta enter into its tributaries and all those along the banks around the environs of the tributaries also have the chance to catch enough fish in these streams. This type of fishing is done by mostly the peasant farmers who catch fish from these steams for their daily life. In the course of the fishing, when two or three people are on their canoes fishing, they sing the song above as they row the canoe to where their work is going to take place.



The words in the song as well as the meaning of the song motivate them to have the faith that their efforts will not be in vain. The theme of the song can also be treated as ‘faith and work’. This is so because, the faith of the workers pushes them to work harder though they have no idea what the outcome will be. This song is structured in a single stanza of four lines with twenty two words. The outstanding literary device in the song is repetition. The construction in line one is repeated in line three whilst line two is repeated in line four; thus *Wa ma mi jɔ ɔ hia* and *Ke e mi lo nguahi* respectively. The rhyming scheme of the song is *abab*. The songster used a soft tone because he is just making a statement that the lake/stream in the environs begins to ooze with its big fisheries.

#### 4.1.27 Song text 27

Aluayo, Mjni O nge gbee?      ‘Aluayo, What are you pounding?’  
 I ngj bcsc gbee wawjj.      ‘I am pounding palm nuts’  
 Te ligbi ne o ba neɛ?      ‘When did you come?’  
 I ba Soha otsi ji nj c.      ‘I came about a week ago.’

Some very serious women do not play with their wealth. Mostly in the rural areas where most works are done by women, one can see clearly that feminism is not marked by beauty but by hard work with sleepless nights. Works of feminists such as bead making, pottery, buying and selling, bakery, soap making, palm kernel oil extraction and others are mostly done by serious women. The name *Aluayo* signifies a woman of beauty among the Manya Krobo people and most of those women with their beauty not to be hard working but rather their beauty for sexual game. Unlike those women, *Aluayo* was exempted. *Aluayo* was lost in the community for sometime, having gone to a hideout and nobody knew where she was. Before the community was aware, *Aluayo* suddenly appeared at the scene seriously pounding palm nut for preparation of palm oil. So those

who saw her enquired from her what she was pounding and she responded by saying she was pounding palm nuts.

This shows that, *Aluayo* is a committed woman who does not move aimlessly from one household to other for sexual benefits. This is a hard working woman, an industrious woman who every man would like to have as a wife just as we have seen in the song above.

The theme for this song is hard work. This is seen in *Aluayo* as she does not sleep, she does not rest but she works all day long. The song is structured in a single stanza of four lines with twenty three words. The language used is simple.

Question: *Aluayo, Mjni O nge gbee?* ‘Aluayo, What are you pounding?’

Responds: *I ngj bcsc gbee wawjj.* ‘I am pounding palmnuts.’

Question: *Te ligbi nj o ba njj?* ‘When did you come?’

Responds: *I ba Soha otsi ji nj c.* ‘I came about a week ago.’

This is a call and response type of work song among the Manya Krobo people. The rhyming scheme of the song is *abbc*

#### 4.1.28 Song text 28

<i>Nye ba he ni ha mi o oo!</i>	‘Come and buy goods from me!’
<i>Lcle ma je ye he.</i>	‘A car is leaving me behind.’
<i>I ho Agogo ya.</i>	‘I went to Agogo.’
<i>I hoo ni ke ma ye.</i>	‘I prepared food to eat.’
<i>I hoo ni ke ma ye.</i>	‘I prepared food to eat.’
<i>Amane lcle ba ma si,</i>	‘The train of misfortune has come,’
<i>Kj wa ya wo Soha jua.</i>	‘That we should go out to market on Friday.’
<i>Amane pe i gbo loo?</i>	‘Misfortune did I die?’
<i>Aloo pe lcle c lj gbe mi?</i>	‘Was it the car which killed me?’
<i>Be ɔ pɛ ke pii-iii!</i>	‘The horn blows piii-iii!’
<i>Be ɔ pɛ ke paaa-aaa!</i>	‘The horn blows paa-aaa!’

Buying and selling is one of the major occupations of the people of Manya Krobo. However, there are many difficulties and problems that hitch around that businesses. In buying and selling, there must be an opening to call, to invite and to persuade all and sundry to come and buy the goods. If such advertising words are not so convincing enough to persuade the people around, nobody would buy any good from anybody. In an attempt to advertise goods at a market, sellers go to an extent of deceiving the whole public to buy either on impulse or upon seeing how the good has been packaged or hearing what it does. Some of these advertising techniques are vague and deceptive to the general public.

These market women ply with either trotro cars or hiring cars. It is only few who own their own that they use to ply day inn day out.

Nowadays, the problem of accidents on our roads is so alarming that it has taken the lives of most market women who ply the roads almost everyday. The other victims of road accidents are mostly travelers and other road users. In song text (28) above, the persona is woefully lamenting his/her death whether caused by the car or by herself. The clarion call for assistance to the persona is the blowing of the horn piii and paaa. The blowing of the horn can be the accumulated pain in the persona's heart which is voiced out for the general people to hear and come to her aid.

The theme for this song text 28 above is, 'the problems women encounter in plying'. In the song above, we saw the persona singing aloud calling buyers to come and buy her wares. The song is structured in a single stanza of eleven lines with sixty four words. It is the only song that carries a whole lot of words. This shows really the lamentation of this particular woman pouring out her heart to signify to the general public of the woes

or the problems market women do face in the cause of their business which most at times claims their lives.

The songstress is so technical with her diction; which is simple and appeals to customers to come and buy her wares which sounds like mourning. A number of figures of speech have been used in the above song. The first one observed is imagery. In the song text 28 above, the songstress was creating a mental picture of somebody who is in haste to travel back to her place of origin, and the type of accident that occur when driver drive in haste. Therefore, the mental picture created is whether the misfortune is caused by her own personal haste or the truck. Repetition is one of the literary devices identified in the song as *I hoo ni ke ma ye* is repeated in lines four and five.

We can see a rhetorical question in lines eight and nine which does not demand any answer from the hearers and it is as follows

<i>Amane pe i gbo loo?</i>	‘Misfortune did I die?’
<i>Aloo pe lcle lj gbe mi?</i>	‘Was it the car which killed me?’

The song text 28 is free verse since there is no appropriate rhyming scheme.

#### 4.1.29 Song text 29

Nyj tsu ni!	‘Work!’
Wa ngj ni tsue.	‘We are doing work.’
Nyj hu ngmc.	‘Do farming.’
Mctu pu je hjlii kj ma.	‘The morning sun is rising with fire’
Kj e mi he wami.	‘With its strength.’
Kj e mi bua jcmi.	‘With its happiness.’
Kj e mi wami.	‘With its life.’
E be kje tsc.	‘It would not be late.’
E maa nc si pic.	‘It will set off soon.’
Nyj tsu ni kj hjdc.	‘Work with seriousness.’
Wa ngj ni tsue wawjj.	‘We are seriously working.’

Song text 29 is also a call and response type of working song among the people of Manya Krobo. During their communal farming system where five or ten people do work on one's farm for a day or two on rotational basis is call and response type of work song that energizes them to work all the more without realizing of tiredness. Most at times the rising of the sun to its setting is compared to a normal human life which does not last for ever. It begins from one's childhood through his adolescent stage, then to his old age and the passing on. Therefore, work of man should be assiduously done while strength is not yet lost in man before the physical body tires to rest.

In the song text 29 above, the persona is encouraging farmers to put all their strength into the piece of work they are doing for it would not be long when the physical strength of the human body will weaken. Metaphorically, the songstress compares the human physical strength to sunrise and sunset. The theme of song text 29 is 'it is good to work hard'. Among the Manya Krobo people, there is a slogan which states that *Mo pee nc ko loko o gbo* 'Do something before you die' and this slogan encourages every inhabitant of the Krobo land to use all their strength at any piece of work their hand touch as the song text 29 above explains.

The song text 29 is structured in a single stanza with twelve lines with a total of forty nine words. Methaphor and anophora are the two main literary devices found in the song text. The whole song text 29 is methaphorically presented as human strength is compared to the rising sun. The songster is admonishing people especially the youth to work hard in their youthful ages as their strength will soon fade out just as the sun rises and sets. The other literary device is anophora where *Kj e mi* is found in lines six, seven and eight beginning each sentence.

The songster selected simple words in composing song text 29 in such a way that when it is sang and read anybody at all will get the idea the songster wants to put across. The tone of the song is full of encouragement where the songster encourages the other comrades to rally together and work harder as the human physical strength fades just as the sun rises and sets. The rhyming schemes is *abcdeeeeff*.

#### 4.1.30 Song text 30

<i>Nɔ nɔ ɔ</i>	‘Something that belongs to somebody’
<i>Gɔmi nɛ he.</i>	‘There are issues surrounding it.’
<i>Nɔ nɔ ɔ</i>	‘Something that belongs to somebody,’
<i>Gɔmi nɛ he.</i>	‘There are issues surrounding it.’
<i>Mo tsu nɛ o ye.</i>	‘Work and eat out of it.’
<i>Mo tsu nɛ o ye.</i>	‘Work and eat out of it.’
<i>Nɔ nɔ ɔ</i>	‘Something that belongs to somebody’
<i>Gɔmi nɛ he.</i>	‘There are issues surrounding it.’

The Almighty Father is the creator of the whole universe and everything therein. After creating all things, He created man to oversee all the things created and name them accordingly. Man is therefore the possessor of all the things God created on the earth. For that matter, every little thing on this earth, be it God made or man made belongs to somebody. Man must therefore work harder to achieve whatever he/she wants in this world. It is only work that can let man possess something out of this world. Therefore one must not develop a possessive heart for others’ possessions but be content with what one has.

Ownership should therefore come from a direct purchase or by an agreement with the owner peacefully before one can have something for herself. According to song text 30 above, anything that belongs to somebody, has issues surrounding it and for that matter,

one should not develop a strong desire for it. One must work hard for whatever one wants to have in this world.

The songster is appealing to all and sundry to desist from envy, stealing, robbery and forceful possession of material things that people do not work for yet try all ways and means to possess by force which results in sickness, jealousy and death to mankind. This is a clarion call to all the youth who do not want to work yet want to have everything. The theme of song text 30 above is ‘hard work pays’, since the song forbids people from forceful possession of other’s possessions. The song is structured in a single stanza of eight lines with twenty eight words. The language is simple. Repetition is one of the literary devices the composer employed in his composition where *Nɔ nɔ ɔ* is repeated in lines one, three and seven, *Gɔmi nɛ he* is also repeated in lines two, four and eight and *mo tsu nɛ o ye* is also repeated in lines five and six.

Another, literary device that the composer used is proverb. The expression *Gɔmi nɛ he* which means “there are issues surrounding it” which has been repeated several times in the song text 30 has a broad interpretation which has been skewed into just one construction. *Gɔmi* is literally a thorn that acts as a natural security on cactus plants that protect it from being touched easily. In the same way when one takes delight in possessing others possessions he/she may equally land into problem just like been plucked by the thorn.

The rhyming scheme of the song is *ababccab*.

#### 4.1.31 Song Text 31

*A tsu we nj e dcc nc.*

‘Do not be envious of one’s work.’

*A tsu we nj e dcc nc.*

‘Do not be envious of one’s work

*Ke o nyjmi ka zingli c,*

‘If your brothers roofed with an iron sheet,’

<i>Mo hu o maa nu zingli nya nyu</i>	‘You will also drink water from iron sheet.’
<i>A tsu we nj e dcc nc.</i>	‘Do not be envious of one’s work.’
<i>A tsu we nj e dcc nc.</i>	‘Do not be envious of one’s work.’

The theme for the song text 31 above is ‘one should not envy’ that community cherishes hard work and shuns laziness. Work is well praised among the Manya Krobo people. The maxim is that, the success of an achiever is enjoyed by everybody in a community and not only the achiever alone. For this reason, whatever work one does should not disturb or worry another. This also means one should take delight in the work that his or her neighbor does in the community and not to develop hatred for others. When anyone visits any hamlet, being a fishing, farming or hunting settlement, the buildings are built with mud and roofed with thatch all over in the community. It is only a few buildings that are roofed with iron sheets. These people who are lucky to roof their buildings with iron sheet are referred to as rich men or hardworking men in the community. However, instead of the people to develop interest in the successes and achievements of those lucky people, they most at times develop hatred for them and even make nasty comments that are uncalled for about these few lucky people. Some even discredit their hard work and rather attribute their success and wealth to blood money (juju).

In lines 3 and 4 the songster said;

<i>Ke o nyjmi ka zingli c,</i>	‘If your brothers roofed with an iron sheet,’
<i>Mo hu o maa nu zingli nya nyu.</i>	‘You will also drink water from iron sheet.’

Water is life. When a person visits you, the first thing we use to welcome the person is water. Also when one comes to you for water, we do not refuse the person. This is so because the significance of water is paramount and it is shared among the folks in a community. When someone lives in an iron sheet roofed building everyone is at liberty lay a container under that roof to collect some rain water for drinking or for house



chores whenever it rains and the owner cannot prevent them from doing that. This exemplifies that the success and the achievement of a person in a community is enjoyed by all but not only the achiever.

The song is structured in a single stanza of six lines with forty three words. The song is artistically woven in such a way that line one is repeated in line two and line five is also repeated at line six. Each of those lines contains seven words. It is only line three which has six words. Line four has seven words just as lines one, two, five and six. The rhyming scheme of the song is *aaabaa*. Among the Manya Krobo people, laziness is eschewed by all and hardwork is encouraged mostly among men but women are equally not exempted.

#### 4.1.32 Song Text 32

<i>Ma lj naa yohɔyo.</i>	‘A pregnant woman is seen by everybody.’
<i>Ma lj naa yohɔyo.</i>	‘A pregnant woman is seen by everybody.’
<i>Mjni ni tsumi yo tsu c?</i>	‘What work does a woman does?’
<i>Yo de juaa ni.</i>	‘A woman should do a business.’
<i>Yo de juaa ni.</i>	‘A woman should do a business.’

Mostly, women are expected to work but not as hard as men do. Business and for that matter buying and selling which is not as hard as farming and fishing is meant for women and every woman is expected to participate in that. Any woman who exempts herself from work is seen as a lazy fellow. Any woman viewed that is pregnant will be seen by all. And to discourage that lazy attitude among the women of Manya Krobo people, the song above is sung.

The theme for the song text 32 above is, ‘by their fruits they shall be known’. Every tree is known by the fruits it bears and therefore the character and attitude of every single human being is known by his or her nature. One cannot hide his or her life for

the rest of years he or she lives. The fisher folks will tell you that, it is like a cork, no matter how deep it sinks it will come up one day for everybody to see. So is a pregnant woman. Pregnancy is not hidden among women. One cannot hide it throughout. It will grow bigger and bigger for everyone to see and see it clearly. This song is meant to expose every bit of human character which is a threat or contrary to the norms of the human race. Such a character is not encouraged by the human race or, in the midst of people in a community. The lazy character of some married women in our communities is clearly seen like the pregnancy of a woman. Such women are a problem to their husbands and most at times these attitudes among women lead to divorce. Most women do not work to support their husbands to run the affairs of their households.

The song text (32) is structured in a single stanza of five lines with twenty two words. The songster metaphorically used pregnant woman to fish out the hidden lazy attitude and character of some in our communities. Such characters are hidden but from time to time, they come out like pregnancy in women. The third line is a rhetorical statement. It is expected that, the whole world should know the type of work a woman in the rural communities and the uneducated woman does to support her husband. We have also come across repetition. Lines one and four are repeated in line two and five respectively. This is to emphasize the pregnancy of a woman which is seen by all and then the business of women which is expected to be seen by the community at all times. The rhyming scheme of the song is *aabcc*. This tells you that, the life of a woman in a community is expected to flourish and be admired by all.

#### 4.1.33 Song Text 33

*Ma du ma kpa ayɔmu.*

‘Let me take my bath and smear shea butter’

*Awenye Kccyo je Tamale ke ba.*

‘Madam Kccyo has returned from Tamale.’

*E ke okunu fuu ba.*

‘She brought plenty shea butter.’

*Ma du ma kpa ayɔnu.*

‘Let me take by bath and smear shea butter.’

*Ayɔnu pe e jɔɔ nɔ he mi.*

‘Shea butter refreshes the body.’

Shea butter is produced in Tamale. It is badly needed here in Odumase during the dry season. During this period, the sun is scorchy in such a way that, without shea butter, one’s body wrinkles and and one feels uncomfortable. It is only when shea butter is smeared on the body that it gets protected a bit. There is a proverb among the Manya Krobo people that, when the sun is shining, salt would be laughing at shea butter but when it is raining, shea butter will also be laughing at salt because, the sun melts the shea butter and the rain also dissolves the salt. The theme for the song is that environmental changes or climate changes a change in the human race. This also means that life is not permanent. One may also say that there is time for everything. It is like the life cycle of a human being. It begins from birth, moves to puberty, and continues to adulthood and then old age. Some traditional works are done during their seasons and when the season is over, that ends it. *Awenye Kɔɔyɔ* is a business woman who goes with tomatoes to buy shea butter during raining season, when it is dry season. She sells to the folks in the community. It is only *Awenye Kɔɔyɔ* who goes and comes and frees the people from that skin crack troubles. This is a sales song for advert when she goes round selling her wares. The theme for the song is “no condition is permanent”.

There is a time for sowing and a time for harvesting and for that matter every single worker should take note and work accordingly for any working season that comes his or her way. This song text 33 is also structured in a single stanza in five lines with twenty eight words. The style of the song is that of narrative, telling a story of *Awenye Kɔɔyɔ* who come from Tamale with shea butter. Line three *e ke okunu fuu ba* ‘she has brought plenty shea butter’ is a hyperbole; a form of exaggeration. How plenty is the

shea butter brought by *Awenye Kɔɔyo*? The rhyming scheme of the song is *abbac* which really shows that condition changes.

#### 4.1.34 Song Text 34

<i>Osibi Na lee!</i>	‘Calling <i>Osibi Na!</i> ’
<i>Mo hu ngmc.</i>	‘Farm.’
<i>Gbij hlami se kj</i>	‘Spring is a long season.’
<i>Lawɔbi Na lee!</i>	‘ <i>Lawɔbi Na</i> calling.’
<i>Mo hu ngmc</i>	‘Farm.’
<i>Gbij hlami se kj.</i>	‘Spring is a long season.’

This song is sung mostly by farmers who are seriously working on their farms. The message is simple. The Manya Krobo farmers have two seasons. The long season starts from March and ends in August and it is called *Gbiɛ* Spring and the short season starts from September and ends in October and it is called *Gbo* ‘Autumn.’ Usually it is the first season in which the farmers do their sowing and harvest before it ends. Those farmers who plant pepper, tomatoes, carrot, cabbage and many other vegetables do that in the long season. The song is a clarion call to all farmers to work hard on their farms as the *Gbiɛ* ‘Spring’ is the long season for all. It helps those who put much effort into their farming work. They are the people who plant in tears and do harvest in joy. The theme for the song text 34 is ‘farming at the right time pays’. It is done within a stipulated time or period and when that period is over, nothing could be done at all to redeem it. That is the life of human beings. It is like the morning sun, it rises with strength and sets off with weakness. What one plans to do in life must be done and done well. When that time or period is over, one cannot do anymore in life. The song is structured in a single stanza in six lines with twenty words. The use of *Osibi Narh* is

just an illusion referring to all men; be it man or woman, encouraging all men to work hard on their farms for such a long but a short period for the farmers because it will help the serious ones but dishonor the lazy ones. The rhyming scheme for the song is *abcaba*.

#### 4.1.35 Song Text 35

<i>Yo ji mo.</i>	‘You are a woman.’
<i>Mo tsu ni pam.</i>	‘Work with vigor.’
<i>Nyumu sika tɛe yo.</i>	‘Man’s money does not satisfy a woman.’
<i>Ko gbo fɛ nyumu nc.</i>	‘Do not rely on man.’

In the song text 35 above the whole livelihood depends on women because they were housewives. They keep homes; tidy, clean, wash, prepare meals, fetch water, fetch firewood and do other house chores. In those days, men go out and come in with provision for the household. Women stayed at home and put the provisions of the men to use. They did not complain of this or that because they understood themselves and they were happier.

Today, we are in a new world where nobody is satisfied with anything. The whole world is full of material things and each and every one is struggling for his or hers. For that matter, women are also in hurry to have theirs so they do not rely on men any more. This song is an eye opener to all women to stand up and work for themselves. It is said that, what a man can do, a woman can also do it and do it even better. This maxim inspires women to move out from their shells and work harder. So as the message of the song goes, it says that, women should not rely on men because what men can do women can do better.

In some instances, some men have made women their doormats where women are nothing to them. They do not value them and they do not respect them. Some men go on to marry above four.

Today, due to education, enlightenment and women eye breakers such as women seminars and symposia, women are productive. Women hold big positions at work places and some are even presidents and what have you in many African countries. The theme for the song is ‘woman can also play her part’. So in the realm of work, woman can do better. Women are therefore superb in the field of work.

The song is structured in a single stanza of four lines with sixteen words. The first line is made of three words, the second line four words as well as the third line but the fourth line is made up of seven words. The third line is a proverb *Nyumu sika tɛ yo* ‘man’s money does not satisfy a woman.’ It is a paradoxical statement in the sense that it is an unbelievable statement which upon reflection reveals the truth. Really, handy money does not satisfy a woman. It is only lazy women who are not inspired by anything in life that rely on men for everything. So therefore, the maxim is true.

The rhyming scheme of the song is *abac*. This actually shows the unreliability of man and therefore women should not rely on men for their survival. They must also work hard to enable them earn their living and continue to do exploits.

#### 4.1.36 Song Text 36

<i>Ajuama yo lee</i>	‘A prostitute calling.’
<i>Zo gbe mo kpctc</i>	‘Shame unto you.’
<i>A gbj nc huno</i>	‘One does not marry somebody’s husband.’
<i>A yi nyumu sika</i>	‘Man’s money should not be squandered.’
<i>Ni tsumi pc he</i>	‘There are many works around.’
<i>Ya hla eko nj o tsu</i>	‘Go and look for one and do.’
<i>A gbj nc huno</i>	‘One does not marry somebody’s husband.’

*E kj hic lj baa* 'It brings sickness. '  
*E kj gbenc lj baa* 'It brings death.'

Even though the custom and the tradition of the Manya Krobo permits polygamous life yet it is a death tract. It brings hatred, sickness and finally death. It is noted that the first wife is actually the real wife to the man but all the other women are sojourners. There would not be love, comfort and peace between or among the rivals. Some who are not happy in the marriage would seek will seek ways and means to eliminate the others in order for the path to be cleared for them to be comfortable in the marriage.

In the song, it is clear that the songster is strongly warning the women not to marry another woman's husband, not to squander the money of a man because it brings sickness and death. The songster also advises that, the woman should go and look for work to do for herself because there are many works around for which she can do to enable her earn her living instead of cling on to someone's husband.

The theme for the song is 'do not touch what does not belong to you'. The song is structured in a single stanza in ten lines with forty two words. The song is full of maxims. Lines three and four

*A gbε nɔ huno.*  
*A yi nyumu sika.*

These are witty sayings that must not be taken lightly. They are also paradoxical statements in the sense that, upon hearing the statements for the first time, one may think they do not make sense however, one can clearly see that there is some truth in the statements and they must not be taken lightly. The rhyming scheme of the song is *abcbdaecddd*. This shows an unpredictable situations in life because it is not consistence.

#### **4.1.37 Song Text 37**

<i>Nyumu de tsuo ni.</i>	‘Man is meant to work.’
<i>Nyumu de tsuo ni.</i>	‘Man is meant to work.’
<i>Nyumu de tsuo ni.</i>	‘Man is meant to work.’
<i>Ju gbeɔ no.</i>	‘Stealing kills.’
<i>Ke a de mo,</i>	‘If you are told,’
<i>Ne o nui ɔ,</i>	‘And you never pay heed,’
<i>O ma ya na nge blepc.</i>	‘You shall see at the place of the dead.’

These days there are young men who have made up their minds that, they would not do any work, and therefore whatever wealth people toil to gather, they will take one day to go and loot for themselves. This is what we called ‘Armed Robbery’. The song is discouraging the young from being lazy and the idea that they will not toil hard to do anything to enable them earn a living. Such a life kills and therefore if you are told and you do not pay heed you will regret it only when it is late. The theme for the song text is, work to earn a living.

The song is structured in a single stanza with seven lines. The first line is repeated on lines two and three. Lines four, six and seven is a typical great Dangme proverb meant to give advice to a recalcitrant who does not listen to any advice. As evident in lines one, two and three, men must work hard and not be stealing. It must not be taken lightly. The language used is simple in such a way that, even a child would understand. The only difficult word used there is in line seven; *blepc/gbeje* ‘the place of the death.’ The rhyming scheme of the song is *aaabcbb*.

#### 4.1.38 Song Text 38

<i>Mo ko kpe mi</i>	‘Do not stare at me.’
<i>Mo ko je mi</i>	‘Do not insult me.’
<i>Mo ko tai mi</i>	‘Do not be jealous of me.’
<i>Ma tsuo sɔe</i>	‘Communities are not the same.’
<i>Mo ko kpe mi</i>	‘Do not stare at me.’
<i>Mo ko je mi</i>	‘Do not insult me.’



It is said, all the fingers of men are not equal. So in a community, some are poor whilst others are rich. God did not create anybody to be poor and also did not create anybody to be rich. God endowed everywhere on the earth with so many resources of all kinds. These resources are meant for all humans irrespective of one's age, creed, colour or race. One's success or failure depends on how he/she handles his/her God given talent which is given to everybody on this piece of earth. Life on this earth is lived by the principles given by God to all men. Therefore, one's successes or failures depend on this principle given to all by God. We can see clearly that, in the song, one can be poor and others can also be rich. So whatever situation one finds his or herself; either poor or rich, one should be left alone in that situation the songstress says that

<i>Mo ko kpe mi</i>	‘Do not stare at me.’
<i>Mo ko je mi</i>	‘Do not insult me.’
<i>Mo ko tai mi</i>	‘Do not jealous of me.’
<i>Ma tsuo sɛ</i>	‘Communities are not the same.’
<i>Mo ko kpe mi</i>	‘Do not stare at me.’
<i>Mo ko je mi</i>	‘Do not insult me.’

This means that one should not be surprised at certain situation and condition he/she comes across. It might be God who wills it so. One should be content at every situation he/she finds him/herself. The theme for this song text is attribute one's failure and success to oneself or blame no one for your failure or success. Do not pronounce judgment upon any one's life. It might be the will of God to be so. The song is structured in a single stanza of six lines with twenty three words. The first three lines are artiscally written with four words on each line. Those three lines are semantically paralleled, linguistically and syntactically structured. So as lines five and 6. We can also see anaphora in lines 1, 2, 3, 5 and 6 where the same expression *mo ko* ‘do not’ is repeated

several times to begin the lines. Repetition is also paramount in the song. It is also a great warning the songster is giving to the persona in the song. The language use is simple. The rhyming scheme of the song is *aaabaa*. This is a straight forward warning that the songster is giving to all who may be comparing themselves to others in terms of riches and failures.

#### 4.1. 39 Song Text 39

<i>Nyumu klatse</i>	‘Sooth sayer,’
<i>Moo kla ha mi</i>	‘See in depth for me.’
<i>Nyumu gbalɔ</i>	‘Prophet,’
<i>Moo gba ha mi</i>	‘Prophesize for me.’
<i>Wa nɔ ta ni</i>	‘Our time is over.’
<i>Zugba tseme nge leje ɔ</i>	‘Land owners are there.’
<i>Nyumu gbalɔ</i>	‘Prophet,’
<i>Moo gba ha mi</i>	‘Prophesize for me.’

In song text 39, the song is associated to an industrious man (person). The world as we live in is full of spirits. We have the physical world and then the spiritual world. There are people who have third eye and they can see afar and also in spirit. They have the power to see in depth what the ordinary person cannot see and therefore these people are said to be foreseeers. The world of spirits reveals to them what the ordinary person cannot see and for that matter they can prophesize because they have power and the enablement to do so. The theme for the song text above is, the power to see beyond the ordinary. The song is structured in a single stanza of eight lines with twenty six words. The choice of words used is simple. The rhyming scheme of the song is *abcdcbcb*.

#### 4.1.40 Song Text 40

<i>Mu se yo.</i>	‘Filth does not suit a woman.’
------------------	--------------------------------

<i>Mu sɛ yo.</i>	‘Filth doesn't suit a woman.’
<i>Yo de dɫaa e he.</i>	‘A woman should dress properly.’
<i>Loko e he peeɔ fɛu.</i>	‘For her body to become beautiful.’
<i>Nyumu suɔ afɛu nɔ.</i>	‘Man admires beauty.’
<i>Mu sɛ yo.</i>	‘Filth does not suit a woman.’
<i>Yo he de jee via.</i>	‘A woman must smell good.’

The epitome of a woman is her beauty. God created every woman beautiful but there are a whole lot of other things a woman must do to enable her maintain the natural beauty. A woman is supposed to be neat at all times. She must wear neat clothes and also keep her environment clean. The hair of a woman must be neatly kept, the toes must neatly be trimmed, the teeth must always be brushed and their natural color should be maintained. A woman should be neat in all her outfits and even beyond since that is what men like and admire. Every man would like to court or befriend a woman who is neat, peaceful, trouble free, caring, loving, adaptive, God fearing and above all sweet scented. When such qualities are seen in a woman before the man can even proceed further and request the said woman's hand in marriage. The beauty of a woman is therefore created by God and maintained by herself in all her endeavors. The theme for the song text 40 is ‘neatness of women’. As man is the automatic superior of all the creatures of this earth, he must do his best to maintain these things for admiration. The song is structured in a single stanza with seven lines. It has twenty eight words in all. The songstress used simple language in constructing the song. The first line is repeated in the second line and again repeated on line six. The rhyming scheme of the song is *aabcdae*.

#### 4.2.0 Conclusion

Work songs in general are intended to increase productivity whilst reduce tiredness and boredom. Manya Krobo work songs have styles, literary devices, proverbs, various themes, which portray the culture of the communities in which they find themselves.

In this chapter, the researcher was able to analyse all the forty songs collected. It also looked at the rhyming schemes of the songs and their effects on the singers. The chapter discussed the background of each song, the meaning, the style and the various themes in Manya Krobo work songs.



## CHAPTER FIVE

### SUMMARY OF FINDINGS, CONCLUSION AND RECOMMENDATIONS

#### 5.0 Introduction

This chapter gives a summary of the findings and the conclusion of the thesis. It also gives some recommendations for future research.

#### 5.1 Summary

The study looks at the structure, style and theme of Manya Krobo work songs. The thesis comprises of five chapters in all. Chapter one which is set as the general introduction to the thesis, contained the introduction to the chapter, background to the study, statement to the problem, purpose to the study, objectives of the study, the research question, significance of the study, delimitation, limitations of the study and the organization of the chapters. Chapter two discussed the literature review. This chapter examined work songs in general, structure, style and themes of work songs and Africa-America work songs.

Chapter three concentrated on the methodology of the study. It discussed the research design, sampled population, sources of data, instruments for data collection data collection strategy, procedures and analysis. Chapter four was the discussions and analysis of the data collected. In chapter five, the researcher concluded the whole thesis and looked at the findings of the work songs of the Manya Krobo people and gave recommendations for further research.

#### 5.2 Findings

This study aimed at exploring the structure, style and theme of Manya Krobo work songs. The analysis of available data came out in the findings that Manya Krobo work

songs are energizers in the sense that they energize the worker or the farmers to work hard on their farms and their work places. It brings the people together in the course of communal work to work in harmony and in peace, expose those who are lazy and praises hard workers. The philosophical ideas of the Manya Krobo people are hidden in these work songs. They serve as a mirror in which the nature of the people is seen. This means that the songs talk about the people by exposing their weaknesses and strengths.

It was observed that from song text 1- 40 that structurally, the songs are composed in a single stanza and are made up of two to eleven lines. The number of words per line ranges from three to eight. There were some run-on-lines in most of the song texts. They are structured in simple sentences and full of repetition. They are mostly of the call and response type of songs. These work songs have many literacy devices. The structure exposes the aesthetic nature of the pieces of the forty work songs analysed.

It was evident from the analysis on the Manya Krobo work songs as in others have different themes. Among them are laziness, hard work, the power of God Almighty, actions of man, water is life, encouragement, praise, communal support, time management, warning, faith, caution and hope. Such themes run throughout all the song texts.

The data showed that most of the work songs are satirical. Throughout the analysis, it was realised that the tone of songsters or songstresses are of softness, mildness, threat, encouragement, admonishment and inspirational. Another observable style is that most of the work song texts analysed rhyme with just two being free verses.

It came out clearly that Manya Krobo work songs employ literary devices such as simile, metaphor, personification, assonance, symbolism, and anaphora.

### **5.3 Conclusion**

Forty (40) Manya Krobo work songs were analysed in this thesis. In each of the song text analysed, the background explanation of the songs in relation to the social life of the people of Manya Krobo were given. I also established the various literary devices employed in each of the work songs with supporting lines from the texts, and identified the themes in each song text.

Finally, the relevance of the work song texts were established with regard to the various occupations in the Manya Krobo community. I have demonstrated that work songs of the Manya Krobo people serve as a tool for effective production of goods, owing its value and strength.

### **5.4 Recommendations**

From the findings of this study, the researcher wishes to make the following:

- I. I want to recommend that for work songs to continue to play their important role they should be properly recommended to serve as the source of information for up and coming generation.
- II. I wish to recommend that the Ghana Education Service will incorporate in increase the duration for Ghanaian language lesson so that teachers can have enough time to teach our traditional songs well including work songs.
- III. Other researchers who are interested in studying work songs could look at the sociolinguistic aspect of song.

## REFERENCES

- Aborhie, R.T. (2013) M.A Thesis: *Investigating the literary messages of the Kpatsa songs as a genre for shaping the Dangme people*. Ga - Dangme Education, University of Education Winneba.
- Adjaye, J. K. (1999). *Language, rhythm & sounds*. United States: University of Pittsburgh Press.
- Agawu, K. (2003). Defining and interpreting African music. *Musical arts in Africa: theory, practice and education*, 1-12.
- Agawu, K. V. (2016). *The African imagination in music*. U.S.A: Oxford University Press.
- Agyekum, A. K. (2003a). Honoritics and status indexing in Akan communication. *Journal of multi-lingual and multicultural development*, 24(5), 369-2385.
- Agyekum, A. K. (2003b). Linguistic relativity in Akan Cultural terms, *Journal of African roots*. 1:54-77.
- Ameka, F. K. & Dakubu, M. E. K. (2008). *Imperfection construction: Progressive and prospective in Ewe and Dangme and Aspect on the Modality in Kwa Languages*, Amsterdam: John Benjamins Publishing company.
- Ardener, S. (1992). *Persons and Powers of women in Diverse Cultures (Cross-Cultural perspectives on women)*, Cleveland, OH. U.S.A: Berg Publishers.
- Arne, A. N. (2008). *The ecology of wisdom*. United States, Gopa & Tedz Inc.
- Awoonor, K. (1987). *Until the morning after: selected poems, 1963-85*. Greenfield Center, NY : Greenfield Review Press.
- Banks, M. (1996). *Ethnicity: anthropological constructions*. London, New York: Routledge.
- Blackings, J. (1987) *A Commonsense view of all music*. Cambridge; Press Syndicate of the University of Cambridge.
- Brooks, T. (1984). *America's Black musical heritage. Englewood Cliffs: N. J. Prentice-Hall*.
- Chambers, C. (2012). *African Culture (Global Culture)*, Lewiston. NY, U.S.A: Heinemann.
- Cohen, N. & Wells, P. (1982). *Recorded ethnic music: A guide to resources in ethnic recording in America: A neglected heritage*. American Folklife Center, Library of Congress.



- Cohen, N. (1992) “*Worksongs: a demonstration of example*” in A. Green, *songs about work: Essays in Occupational Culture for Richard A. Reuss*. Indiana University Press. 1993.
- Cohen, N. (1993). *Worksongs: a demonstration of example in A. Green, songs about work: essays in occupational culture for Richard, A. Reuss*. Indiana University Press.
- Cory, G. C. (1969). *San Fransisco adopts a song. Independent (Long beach California)*. United Press International.
- Croix, H. (1950). *La missin spirituelle de musique*. French: Fides.
- Dakubu, E. K. (1987). *The Dangme language: Introductory survey*. London and Basingstoke/ Accra: Macmillan/Unimax.
- Dakubu, M. E. K. (1987). *The Dangme of Ghana*. London: Kegan Paul Int.
- Dautey, W. (2016). A pragmatic analysis of klama songs among the Krobos. M. Phil thesis. University of education, winneba.
- Fagerlind, A. & Saha, I. J. (1989). *Education and National development: A comparative perspective, 2<sup>nd</sup> ed*. New York, Oxford: Pergamon Press.
- Finnegan, R. (1970). *Oral poetry: Its nature, significance and social context*, Cambridge: Cambridge University Press.
- Finnegan, R. H. F. (1970). *Oral literature in Africa*. Oxford University: Open book Publishers.
- Frost, R. S. (1996). *Solos & Etudes 2*. United States: Neil a. Kjos Music Company.
- Gyampo, A. (2009). *Understanding Core Literature in English*. Mampong: Akuapem
- Huber, J. (1963) *Traditional Social and Religious Life of a West Africa people*. (Studia Instituti Anthropos, Vol. 16) St. Augustin, near Bonn.
- Huber, H. (1963). *The Krobo: Traditional, Social and Religious Life of a West African People*. Fribourg: St Paul’s Press.
- Judson, H. F. (1979). *The eight day of creation*. Cold Spring harbor laboratory Press: Simon & Schuster.
- Kish, L. K. (1965). *Survey Sampling*. Front royal, VA, U.S.A: John Witey and sons, Inc.
- Lloyd, F. S. (1971). *Historical foundations of music education in the United States*. United States: Scarecrow Press.

- Lomax, J. A. (1910). *Cowboy songs and other Frontier Ballads*. New York: Collier Books.
- Mankoe, J. O. (2001). *Methods and materials for primary school teaching*. Winneba: University College of Education.
- Marcelle, M. B. (2004). *Les événements musicaux sous le règne de Louis XIV*. France. Eroupe: Versailles, Picard Editeur.
- Marlow, C. R. & Boone, S. (2005). *Research methods for generalist social work*. Belmont. CA: Brooks/ Cole-Thomson learning.
- Mbiti, J. S. (1990). *African Religious & Philosophy, Africa*. Sub-Saharan Africa: Heinemann Publications.
- Mendonsa, E. L. (2001). Greed Unbound. *Official Misdeeds in Political Economies of Kin Groups and Chiefdoms* (volume 1). Lulu.com
- Millbower, L. (2000). *The Teaching Power of Music*. Stylus Publishing, LLC, 2000.
- Nketia, J. H. K. (1960). *Th Builsa work songs*. Accra: James Townsend and Sons Ltd.
- Nketia, J. H. K. (1962). *The problem of meaning in African music*. Ethnomusicology 6(1), 1–7.
- Nketia, J. H. K. (1963a). *African music in Ghana*. Evanston: Northwestern University Press.
- Nketia, J. H. K. (1969). *Funeral dirges of the Akan people*. New York: New York University.
- Nketia, J. H. K. (1974). *The music of Africa*. New York: W.W. Norton & Company, Inc.
- Nomo, E. T. (2016) *Style and literary devices in Dangme Klama Songs* (M.Phil, Thesis). Department of Ga - Dangme Education, University of Education Winneba.
- Norton, S. N. (1971). *Trust me with your heart again*. Cold Spring Harbor Laboratory Press: Simon & Schuster.
- Nyumuah J. N (1998) *Krobo Culture. Kogeog Omegus*. Ceremony and Ghana.
- Okpewho, I. (1990). *Oral performance in Africa*. Ibadan: Spectrum Ltd.
- Orwell, G. (1974). *Burmese Days: A novel, Asia, Burma, Great Britain, Gran Bretaña*. Harcourt Brace Jovanovich
- Palmer, F. R. (1965). *A linguistic study of the English verb*. London: Longman.

- Puplampu, D. A. (1953). *Adangme Manner of Speech*. London: Macmillan and Co. Limited.
- Rickard, J. (1988). *Australia: A cultural history*. London: Longman.
- Routledge, R. G. (2003). *Use of track plates to detect changes in American Marten (*Martes Americana*) abundance*. Laurentian University: Department of Biology.
- Soyinka, W. S. (1976). *Myth, Literature and the African World*. Africa: Cambridge University Press.
- Suzanne, S. A. (1975). *A new look at women and childbirth in America*. Boston: Houghton Mifflin, Bantam Doubleday Dell publishing group.
- Teye-Gaga, B. D. (1985). *Dipo custom and Christian faith*. Accra: Kolestsom North, J'Piter Printing Press.
- Titon, J. & Fujie, L (2004). *Worlds of Music: An introduction the Music of the World's People*. Houston, TX, U.S.A: Cengage Learning.
- Zuma, J. (2008). *African Affairs*. U.S.A: Oxford University Press.



## APPENDIX

### Song text 1      **Palm Wine Tapping**

*Wa ngj nc bcbcbc*

‘We are on it gradually.’

*Wa gbe nya ta*

‘We almost done.’

*Bcbcbc wa gbe nya ta*

‘Gradually we are almost done.’



**Song text 2**

**General Work**

*Hejtsj lee* 'A lazy man'  
*Okulaadi* 'A lazy man'  
*E gbo wo ka a mi o* 'It is ready in the earthenware bowl'  
*Ba nj o ba ye* 'Come and eat'



**Song text 3**

**Hunting**

<i>Meni lohwe a gbe</i>	‘What animal have they killed’
<i>Ne a hɔ mi tso?</i>	‘And have been Strung on a stick?’
<i>Ne a hɔ mi tso?</i>	‘And have been Strung on a stick?’
<i>Jata a gbe lo?</i>	‘Is it the lion that was killed?’
<i>Ne a hɔ mi tso?</i>	‘And have been Strung on a stick?’
<i>Ne a hɔ mi tso?</i>	‘And have been Strung on a stick?’
<i>Nyanya lohwe a gbe?</i>	‘An old animal they have killed?’
<i>Ne a hɔ mi tso?</i>	‘And have been Strung on a stick?’
<i>Ne a hɔ mi tso?</i>	‘And have been Strung on a stick?’



**Song text 4**

**Farming**

*E tsulc ji e yelc.*

*Ke o tsu we c,*

*E sj nj o ye c.*

'The one who works is the one who eats.'

'If you do not work,'

'You need not to eat.'



**Song text 5**

**General Work**

<i>Je ngj mi o!</i>	'Take it out!'
<i>Je ngj mi!</i>	'Take it out!'
<i>Ke o wo mi hc po,</i>	'Even if you impregnate me,'
<i>I be tsjwayo ko,</i>	'I don't have any uncle,'
<i>Nj e maa hyj mi.</i>	'To care for me,'
<i>Je ngj mi o!</i>	'Take it out!'
<i>Je ngj mi o!</i>	'Take it out!'





**Song text 6**

**General Work**

<i>Tsu ne o gbo.</i>	‘Work and die.’
<i>Tsu ne o gbo.</i>	‘Work and die.’
<i>Tsumi gbi nɔ.</i>	‘Work does not kill.’
<i>Tsumi gbi nɔ.</i>	‘Work does not kill.’
<i>Tsumi woɔ nɔ nya ngma.</i>	‘Work feeds.’
<i>Tsumi te nɔ helo.</i>	‘Work does not reduce a man.’
<i>Tsumi haa nɔ bua jɔ.</i>	‘Work brings happiness.’
<i>Tsumi peeɔ nɔ ngua.</i>	‘Work makes a man big.’
<i>Tsu ne o gbo.</i>	‘Work and die.’
<i>Tsu ne o gbo.</i>	‘Work and die.’



**Song text 7**

**Palm Wine Tapping**

*Ke ta pomi be c,  
Da hoomi hu be .  
Jije wa maa na da ngi?*

‘If there is no tapping,’  
‘No distillation of alcohol.’  
‘Where do we get alcohol?’



**Song text 8**

**Weaving (General Work)**

<i>Kofi lee!</i>	‘Kofi ooo!’
<i>Ye bi Kofi lee!</i>	‘Kofi my son!’
<i>Ye bi kofi lee!</i>	‘Kofi my son!’
<i>Mo ba lo kjtj c,</i>	‘Come and weave the basket,’
<i>Nj wa kj ya jua oo.</i>	‘That we will send to the market.’



**Song text 9**

**Farming**

*Bljfotsj, kokootsj,  
Bljfotsj, kokootse,  
Bljfotsj, kokootsj,  
Mjnc ji he walc?*

‘Maize owner, cocoa owner,’  
‘Maize owner, cocoa owner,’  
‘Maize owner, cocoa owner,’  
‘Who is richer or stronger?’



**Song text 10**

**Trading**

*Ke i be huno e hiaa we mi.*

‘I’m not bothered if i don’t have a husband.’

*Ke i be huno e hiaa we mi.*

‘I’m not bothered if i don’t have a husband.’

*Ma tsu ni ma he bo ngua ma ha.*

‘I will work and buy the best cloth.’

*Ke i be huno e hiaa we mi.*

‘I’m not bothered if i don’t have a husband.’



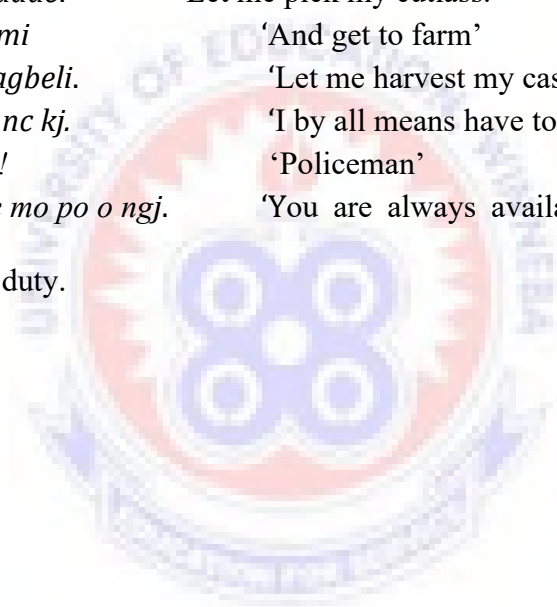
**Song text 11                  Farming**

<i>Suc de ma lo?</i>	'Is the elephant coming?'
<i>Suc de ma lo?</i>	'Is the elephant coming?'
<i>Suc nane de ku lo?</i>	'Has the elephant got a fractured leg?'
<i>Kuadaa tso huyjkj huyjkj</i>	'Pepper tree over shaded'
<i>Suc de ma lo?</i>	'Is the elephant coming?'
<i>Suc nane de ku lo?</i>	'Has the elephant got a fractured leg?'



**Song text 12                  Farming**

<i>Polisi lee!</i>	‘Policeman’
<i>Ke a tsj we mo po o ngj</i>	‘you always available’
<i>Polisi lee!</i>	‘Policeman’
<i>Ke a tsj we mo po o ngj</i>	‘You always available even if you are not called on duty.’
<i>Ma kjye dade.</i>	‘Let me pick my cutlass.’
<i>Ma sj pu mi</i>	‘And get to farm’
<i>Ma tsua agbeli.</i>	‘Let me harvest my cassava’
<i>Pe ma ye nc kj.</i>	‘I by all means have to eat.’
<i>Polisi lee!</i>	‘Policeman’
<i>Ke a tsj we mo po o ngj.</i>	‘You are always available even if you are not called on duty.’



**Song text 13**

**Farming**

*Ye Pa nj c ma gbo .*

*Ye Pa nj j ma gbo kokooko.*

*Mawu ma ha nj.*

*Anunu hj mi ma pue si.*

*Ye Pa nj c ma gbo.*

*Ye Pa nj j ma gbo kokooko.*

'My sore will heal'

'My sore will surely heal.'

'God will make it that.'

'The housefly will be put to shame.'

'My sore will heal.'

'My sore will surely heal.'





**Song text 14**                      **General Work**

*Klo do tenj a do?*

‘Which Krobo dance did they dance?’

*Klo do tenj a do?*

‘Which Krobo dance did they dance?’

*Anui nyumu kaa a nuɔ yo*

‘Men are not easily kidnapped like women.’

*Mohu moo te, se ali peec hic.*

‘Arise! For laziness is a disease.’



**Song text 15**

**Domestic**

*Eeei, Eei, Eei, eei!*

‘Eeei, Eei, Eei, eei!’

*Eeei, Eei, Eei, eei!*

‘Eeei, Eei, Eei, eei!’

*Mayo ya pa mi*

‘The old lady has been to the riverside.

*Mayo ya yj nyu*

‘The old lady has gone to fetch water.’

*Otsitsi fia Odono*

‘Alligator has beaten the drum.’ (literary)

*Wa we ywia*

‘We are doomed.’



**Song text 16**

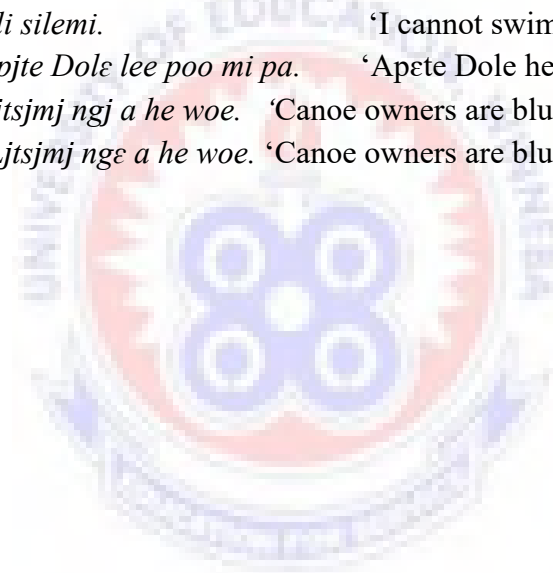
**Trading**

<i>Jije jua nyj woc?</i>	'Which market do we ply?'
<i>Jije jua nyj woc?</i>	'Which market do we ply?'
<i>Bisa kunc c he.</i>	'Because of the Bisa conflict.'
<i>Sekesua wa woc</i>	'We ply Sekesua.'



### Song text 17 General Work

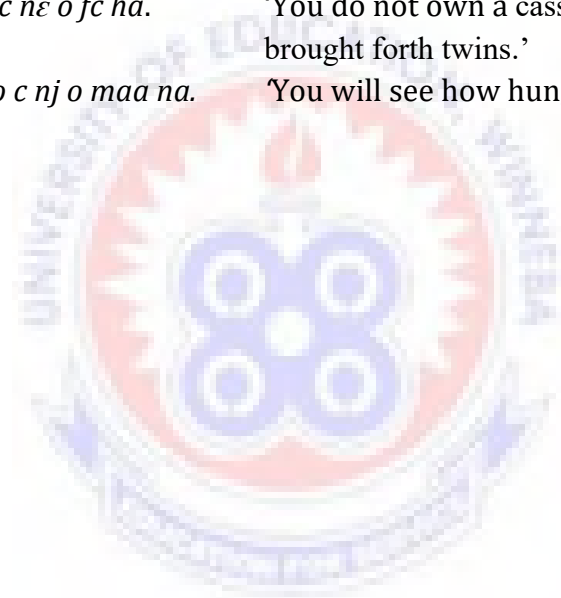
*Apjɛ Dole lee poo mi pa.* 'Apɛte Dole help me to cross the river.'  
*Se ljtsjmj ngj a he woe.* 'Canoe owners are bluffing.'  
*Se ljtsjmj ngj a he woe.* 'Canoe owners are bluffing.'  
*I li silemi.* 'I cannot swim.'  
*Apjɛ Dole lee poo mi pa.* 'Apɛte Dole help me to cross the river.'  
*Ljtsjmj ngj a he woe.* 'Canoe owners are bluffing.'  
*Ljtsjmj nge a he woe.* 'Canoe owners are bluffing.'





**Song text 19                  Farming**

*Hwc maa ye o yo c nj o maa na.*                  'You will see how hungry your wife will be.'  
*Hwc maa ye o yo c nj o maa na.*                  'You will see how hungry your wife will be.'  
*O be agbeli ngmc ne o fc ha.*                  'You do not own a cassava farm and have  
brought forth twins.'  
*Hwc maa ye o yo c nj o maa na.*                  'You will see how hungry your wife will be.'



**Song text 20**

**General Work**

*Aplam Tjnpj yi nyc mi ku?*

'Aplam Tjnpj does not take late supper!'

*Ke o ya ngmc mo kpa ma?*

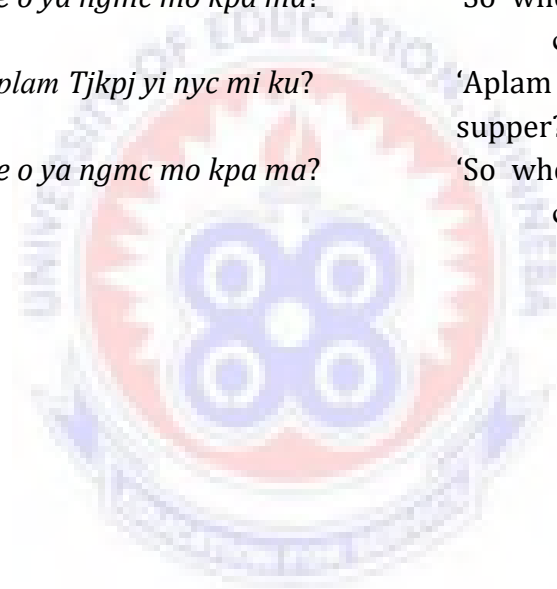
'So when you go to the farm, close on time?'

*Aplam Tjnpj yi nyc mi ku?*

'Aplam Tjnpj does not take late supper?'

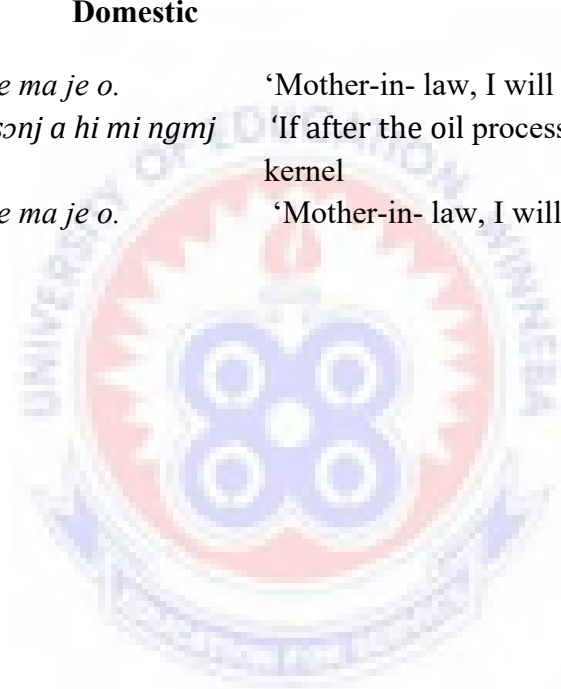
*Ke o ya ngmc mo kpa ma?*

'So when you go to the farm, close on time?'



**Song text 21                      Domestic**

*Naana lee ma je o.*                      ‘Mother-in- law, I will leave.’  
*Ke sa bcsɔnj a hi mi ngmj*              ‘If after the oil processing I am denied my palm  
kernel  
*Naana lee ma je o.*                      ‘Mother-in- law, I will leave.’





**Song text 22**

**General Work**

*E ngcc ha mo*

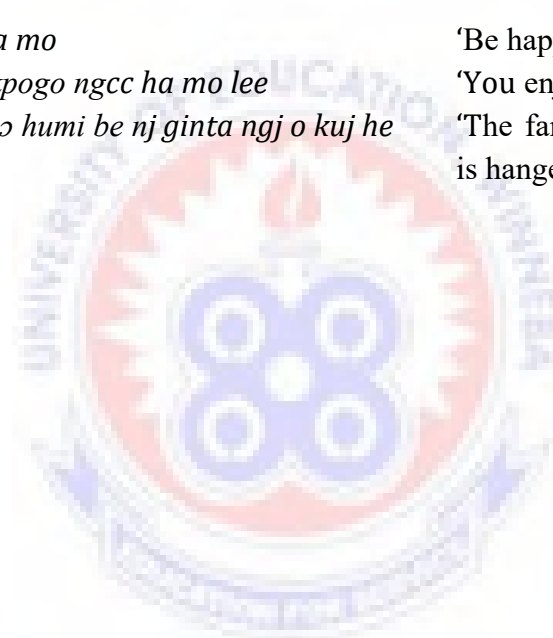
*Alamua kpogo ngcc ha mo lee*

*E su ngmɔ humi be nj ginta ngj o kuj he*

‘Be happy about it.’

‘You enjoy cooked water yam.’

‘The farming season is due ginta  
is hanged around your neck.’



**Song text 23**

**Palm Wine Tapping**

*Moo hye o nɔ bo.*

‘See how tattered your clothes are.’

*Moo hye o nɔ bo da tɔlɔ.*

‘See how tattered your clothes are drunkard.’

*Moo hye o nɔ bo*

‘See how tattered your clothes are.’

*Da tɔlɔ, ko o ya, mo ya de ta polɔ,*

‘You my detractor, go and tell the tapper’

*Ke e jɔɔ ta pomi.*

‘That he should stop tapping wine.’

*Kekɛ ma jɔɔ da numi.*

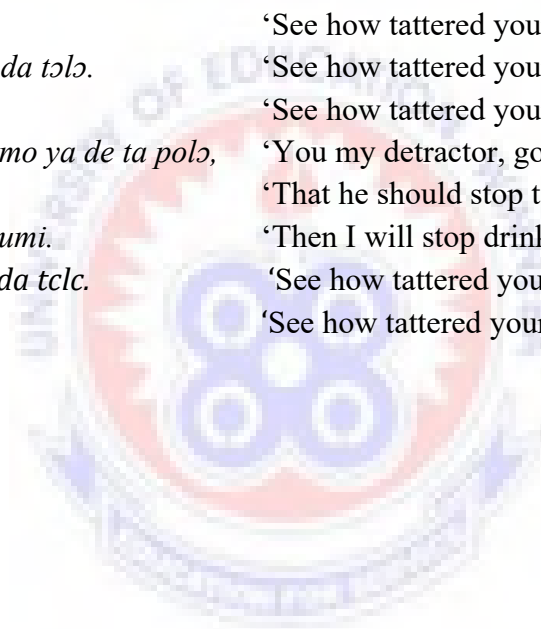
‘Then I will stop drinking.’

*Moo hyj o nc bo da tɔlɔ.*

‘See how tattered your clothes are drunkard.’

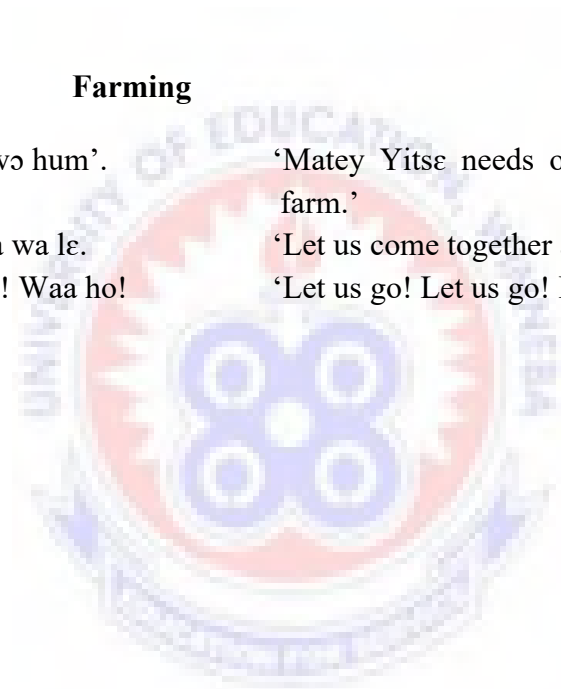
*Moo hyj o nc bo.*

‘See how tattered your clothes are.’



**Song text 24                  Farming**

Matey Yitse do wɔ hum'.                  'Matey Yitse needs our helping hands on his  
farm.'  
Wa bua nɛ wa ya wa lɛ.                  'Let us come together and help him.'  
Waa ho! Waa ho! Waa ho!                  'Let us go! Let us go! Let us go!'



**Song text 25**

**Palm Wine Tapping**

Wa ngo pisa ke gbe ta ne

‘We used an axe to fell this palm tree’

Wa ngo soso ke ja ta ne o

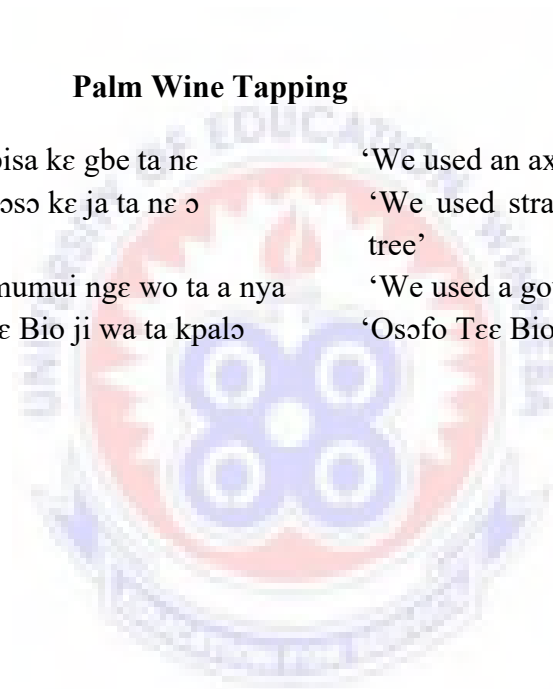
‘We used straight hoe to cut this palm tree’

Wa ngo mumui nge wo ta a nya

‘We used a gourd under it’

Osofo Tee Bio ji wa ta kpalo

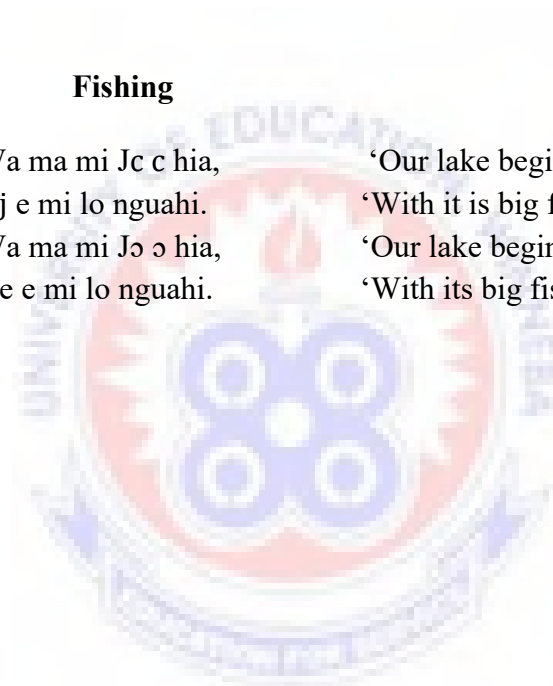
‘Osofo Tee Bio is our palm wine tapper.’



**Song text 26**

**Fishing**

Wa ma mi Jc c hia,	‘Our lake begins to ooz’
Kj e mi lo nguahi.	‘With it is big fisheries’
Wa ma mi Jo o hia,	‘Our lake begins to ooz.’
Ke e mi lo nguahi.	‘With its big fisheries.’



**Song text 27**

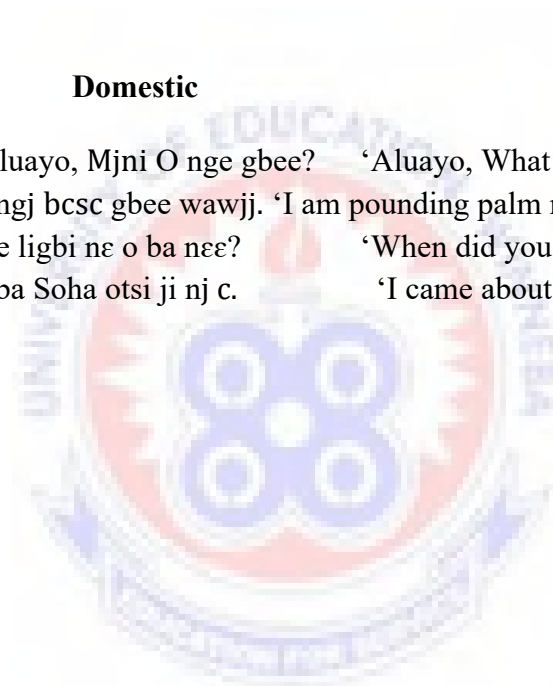
**Domestic**

Aluayo, Mjni O nge gbee? ‘Aluayo, What are you Pounding?’

I ngj bcsc gbee wawjj. ‘I am pounding palm nuts’

Te ligbi nɛ o ba nɛɛ? ‘When did you come?’

I ba Soha otsi ji nj c. ‘I came about a week ago.’



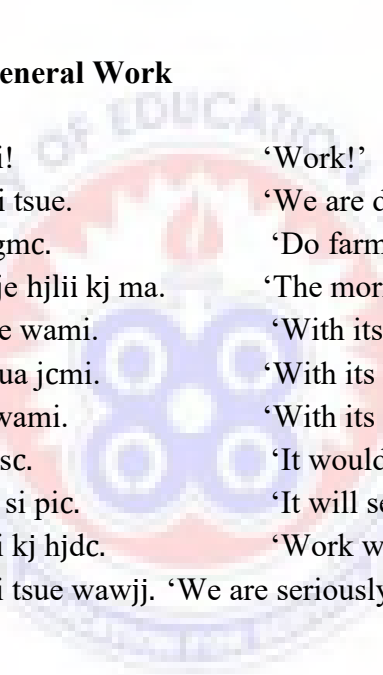
**Song text 28**

**Trading**

<i>Nye ba he ni ha mi o oo!</i>	‘Come and buy goods from me!’
<i>Lcle ma je ye he.</i>	‘A car is leaving me behind.’
<i>I ho Agogo ya.</i>	‘I went to Agogo.’
<i>I hoo ni ke ma ye.</i>	‘I prepared food to eat.’
<i>I hoo ni ke ma ye.</i>	‘I prepared food to eat.’
<i>Amane lcle ba ma si,</i>	‘The train of misfortune has come,’
<i>Kj wa ya wo Soha jua.</i>	‘That we should go out to market on Friday.’
<i>Amane pe i gbo loo?</i>	‘Misfortune did I die?’
<i>Aloo pe lcle c lj gbe mi?</i>	‘Was it the car which killed me?’
<i>Be ɔ pɛ ke pii-iii!</i>	‘The horn blows pii-iii!’
<i>Be ɔ pɛ ke paaa-aaa!</i>	‘The horn bows paa-aaa!’

**Song text 29**

**General Work**



Nyj tsu ni!	‘Work!’
Wa ngj ni tsue.	‘We are doing work.’
Nyj hu ngmc.	‘Do farming.’
Mctu pu je hjlii kj ma.	‘The morning sun is rising with fire’
Kj e mi he wami.	‘With its strength.’
Kj e mi bua jcmi.	‘With its happiness.’
Kj e mi wami.	‘With its life.’
E be kje tsc.	‘It would not be late.’
E maa nc si pic.	‘It will set off soon.’
Nyj tsu ni kj hjdc.	‘Work with seriousness.’
Wa ngj ni tsue wawjj.	‘We are seriously working.’



**Song text 30**

**General Work**

*Nɔ nɔ ɔ* 'Something that belongs to somebody'  
*Gɔmi nge he.* 'There are issues surrounding it.'  
*Nɔ nɔ ɔ* 'Something that belongs to somebody,'  
*Gɔmi nge he.* 'There are issues surrounding it.'  
*Mo tsu ne o ye.* 'Work and eat out of it.'  
*Mo tsu ne o ye.* 'Work and eat out of it.'  
*Nɔ nɔ ɔ* 'Something that belongs to somebody'  
*Gɔmi nge he.* 'There are issues surrounding it.'

**Song Text 31**

**General Work**

*A tsu we nj e dcc nc.*

‘Do not be envious of one’s work.’

*A tsu we nj e dcc nc.*

‘Do not be envious of one’s work

*Ke o nyjmi ka zingli c,*

‘If your brother roof with an iron sheet,’

*Mo hu o maa nu zingli nya nyu*

‘You will also drink water from iron sheet.’

*A tsu we nj e dcc nc.*

‘Do not be envious of one’s work.’

*A tsu we nj e dcc nc.*

‘Do not be envious of one’s work.’

**Song Text 32**

**General Work**

*Ma lj naa yohɔyo.*

‘A pregnant woman is seen by everybody.’

*Ma lj naa yohɔyo.*

‘A pregnant woman is seen by everybody.’

*Mjni ni tsumi yo tsu c?*

‘What work does a woman does?’

*Yo de juaa ni.*

‘A woman should do a business.’

*Yo de juaa ni.*

‘A woman should do a business.’

**Song Text 33**

**General Work**

*Ma du ma kpa ayɔmu.*

‘Let me take my bath and smear shea butter.’

*Awenye Kɔɔyo je Tamale ke ba.*

‘Madam Kccyo has returned from Tamale.’

*E ke okunu fuu ba.*

‘She brought plenty shea butter.’

*Ma du ma kpa ayɔnu.*

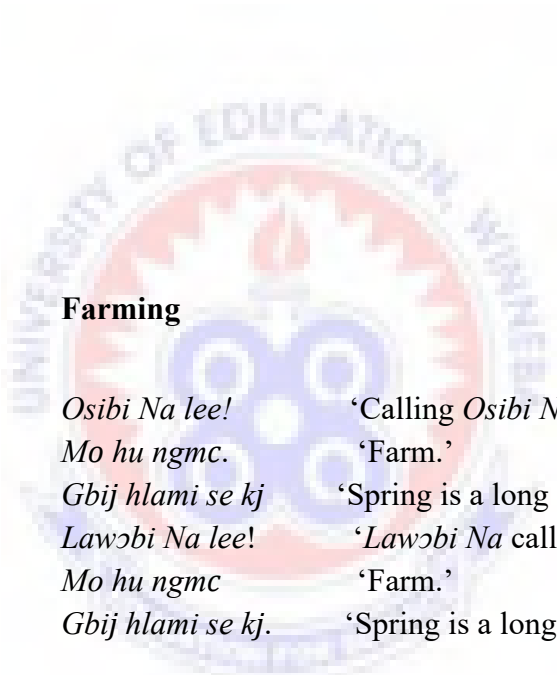
‘Let me take by bath and smear shea butter.’

*Ayɔnu pe e jɔɔ nɔ he mi.*

‘Shea butter refreshes the body.’

**Song Text 34**

**Farming**

The logo of the University of Education, Winneba, is a circular emblem. It features a central sun with rays, a gear, and a book. The text 'UNIVERSITY OF EDUCATION, WINNEBA' is written around the perimeter of the circle.

*Osibi Na lee!*            ‘Calling *Osibi Na!*’  
*Mo hu ngmc.*            ‘Farm.’  
*Gbij hlami se kj*        ‘Spring is a long season.’  
*Lawɔbi Na lee!*        ‘*Lawɔbi Na* calling.’  
*Mo hu ngmc*            ‘Farm.’  
*Gbij hlami se kj.*      ‘Spring is a long season.’

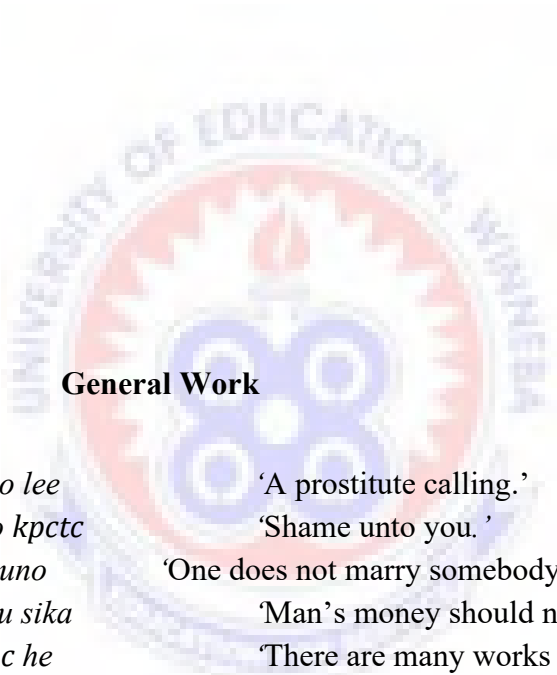
**Song Text 35**

**Domestic**

*Yo ji mo.* 'You are a woman.'  
*Mo tsu ni pam.* 'Work with vigor.'  
*Nyumu sika tɛe yo.* 'Man's money does not satisfy a woman.'  
*Ko gbo fc nyumu nc.* 'do not rely on man.'

**Song Text 36**

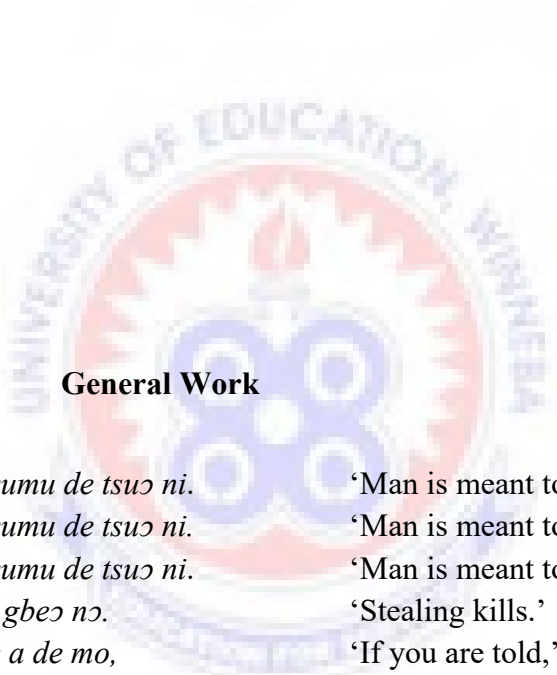
**General Work**



<i>Ajuama yo lee</i>	'A prostitute calling.'
<i>Zo gbe mo kpctc</i>	'Shame unto you.'
<i>A gbj nc huno</i>	'One does not marry somebody's husband.'
<i>A yi nyumu sika</i>	'Man's money should not be squandered.'
<i>Ni tsumi pc he</i>	'There are many works around.'
<i>Ya hla eko nj o tsu</i>	'Go and look for one and do.'
<i>A gbj nc huno</i>	'One does not marry somebody's husband.'
<i>E kj hic lj baa</i>	'It brings sickness.'
<i>E kj gbenc lj baa</i>	'It brings death.'

**Song Text 37**

**General Work**

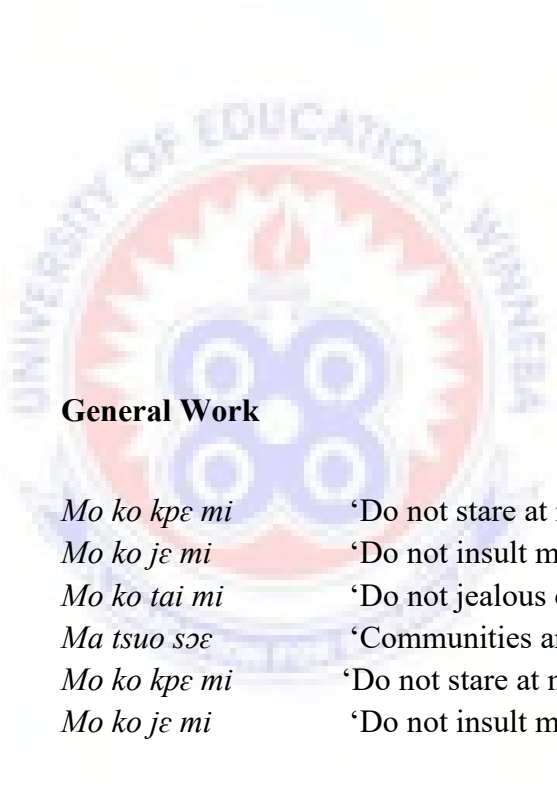


<i>Nyumu de tsuo ni.</i>	‘Man is meant to work.’
<i>Nyumu de tsuo ni.</i>	‘Man is meant to work.’
<i>Nyumu de tsuo ni.</i>	‘Man is meant to work.’
<i>Ju gbeo no.</i>	‘Stealing kills.’
<i>Ke a de mo,</i>	‘If you are told,’
<i>Ne o nui o,</i>	‘And you never pay heed,’
<i>O ma ya na nge blepc.</i>	‘You shall see at the place of dead.’

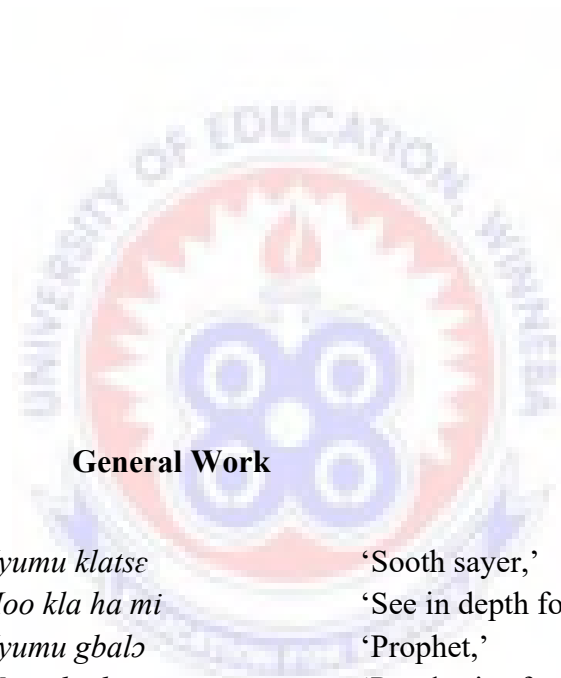


**Song Text 38**

**General Work**



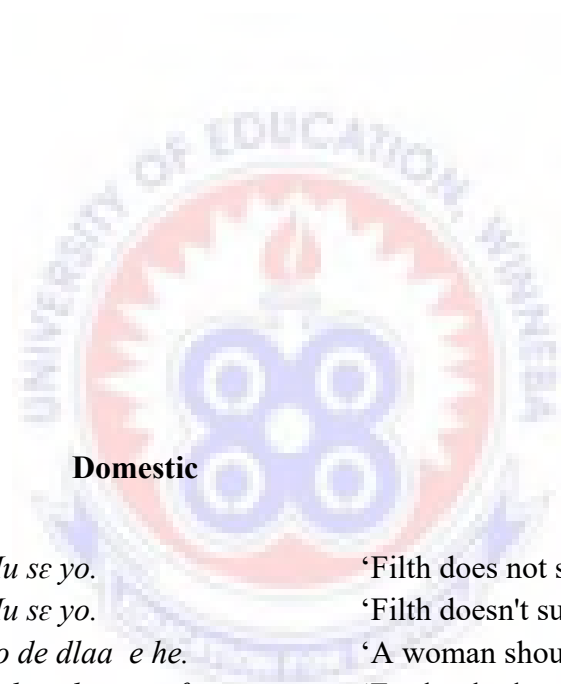
*Mo ko kpe mi* 'Do not stare at me.'  
*Mo ko je mi* 'Do not insult me.'  
*Mo ko tai mi* 'Do not jealous of me.'  
*Ma tsuo sɔɛ* 'Communities are not the same.'  
*Mo ko kpe mi* 'Do not stare at me.'  
*Mo ko je mi* 'Do not insult me.'



**Song Text 39**

**General Work**

<i>Nyumu klatsɛ</i>	‘Sooth sayer,’
<i>Moo kla ha mi</i>	‘See in depth for me.’
<i>Nyumu gbalɔ</i>	‘Prophet,’
<i>Moo gba ha mi</i>	‘Prophesize for me.’
<i>Wa nɔ ta ni</i>	‘Our time is over.’
<i>Zugba tsemɛ nge lejɛ ɔ</i>	‘Land owners are there.’
<i>Nyumu gbalɔ</i>	‘Prophet,’
<i>Moo gba ha mi</i>	‘Prophesize for me.’



**Song Text 40**

**Domestic**

<i>Mu sɛ yo.</i>	‘Filth does not suit a woman.’
<i>Mu sɛ yo.</i>	‘Filth doesn't suit a woman.’
<i>Yo de dlaa e he.</i>	‘A woman should dress properly.’
<i>Loko e he peeɔ fɛu.</i>	‘For her body to become beautiful.’
<i>Nyumu suɔ afeɔ nɔ.</i>	‘Man admires beauty.’
<i>Mu sɛ yo.</i>	‘Filth does not suit a woman.’
<i>Yo he de jee via.</i>	‘A woman must smell good.’